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INSIDE
MODERN
HOMES.



THE JAS. BAYNE CO., GRAND RAPIDS

PLATE 1.

By A. LINN MURRAY,
Grand Rapids,
Mich.

PLATE 2



PLATE 4

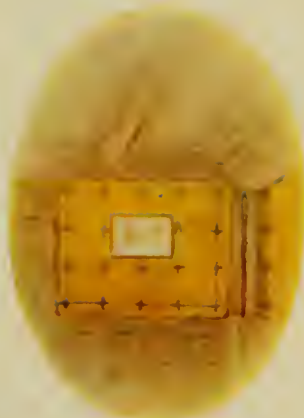


PLATE 3



PLATE 5

By A. LINN MURRAY,
Grand Rapids,
Mich.

INSIDE of
MODERN
HOMES.

COLOR PLATES.



No. 1. An Oriental Den in red and yellow.



No. 2. Scheme for a PARLOR or Bedroom in pale green and white.

N. B.—Can also use pale tint of yellow, old rose, Colonial blue, lavender or white.



No. 3. Scheme in yellow for a DIMLY LIGHTED HALL or Dining Room.



No. 4. Scheme in red for a MODERATELY WELL LIGHTED DINING ROOM, Reception Room or Hall.



No. 5. Scheme in green for a WELL LIGHTED LIBRARY, Hall or Dining Room.

A Little Talk About Things.

Is it all of life to simply *exist*, forever chasing the will-o'-the-wisps of tomorrow's hopes, or is it not worth while to pause long enough to enjoy the beautiful things that grow by the waysides of life—the "flowers of today"? And is not a beautiful home the very choicest flower of all? Should not "the tabernacle be worthy of its god"; the home, of the life it embodies?

American architects have made us a nation famous for our beautiful homes and quaint cottages of modest degree, but too often the artistic beauty of our modern homes ends at the doorway and of too few can it be said: "The exterior is in keeping with the interior and promises nothing that the interior does not fulfill." Yet it's not the *outside* of a home, but the *inside*, "wherein we live and bid good welcome to our friends."

There was a time when *beauty* meant expense and was beyond the reach of modest pocketbooks, but that was in days long past when the artist and artisan had only his own hands for tools. Their work was often a labor of love, but was always one of patience and time, and time is expense. But the world *moves*, and today capital, invention, system, the moving forces of the twentieth century, take up the artist's work and place it on even the humblest thing. Art patterns, artistic colorings and exquisite workmanship are now matters of competition, of the strife to excel, until *beauty* has become no longer a *matter of cost*, but rather one of *selection*.

If this is the age of invention, it is also the age of the *specialist* who studies one field thoroughly, and of perfected business methods that give the benefit of this study to the greatest number. The manufacturers of today make it possible to have a home of rare beauty, yet of little expense, but they offer such a multitude of things, some good, more bad, most indifferent, that *the matter of selection has become a business*. To obtain the best effects it is necessary to know what the world has to offer, and the work of selecting barely commences at *looks*. Some knowledge of manufacture is necessary to select the beauty that is combined with honesty of material and manufacture, and having selected things *good in themselves*, the next work is to see that they will be good *together*, and all this time the changes made by changed surroundings—from the show room to the home—must be thoroughly understood. To make a real study of these things, to obtain a broad knowledge of the choicest things to be had and their real value, is a task beyond the patience or profit of any one house owner. So it is small wonder that *most* houses fail to be more than simply *ordinary* and that the houses furnished with the aid of an interior decorator *stand out from among them* as things of beauty, although the cost may have been no greater in one case than in the other. The only objection to the interior decorator

This
Work.

has been his expensiveness, and the exact object of this book is to bring the decorator's work under modern business methods to its rightful place, within the reach of all who love beautiful things. It's your house, so it is not the decorator's province to say your room must be red, or blue or yellow, for a perfect home needs both the man's touch of decisiveness and the woman's touch of brightness and feminine personality. Neither is it for him to say whether the room shall cost \$50.00 or \$5,000; his work is simply to offer suggestions, *to assist you* with his knowledge of things to be had—of color effects and of costs—to obtain a room or home that will be strictly *your own* in color, kind and cost, but that will always be a *pleasure to enter*, a *regret to leave* and a *double pleasure* to show to friends.

me.

AN INTRODUCTION—The writer may be said to have been “born in the furniture business,” and has for the past ten years been a professional designer of furniture in Grand Rapids—“the city of beautiful homes.” Here the best of everything in furniture is made, and the semi-annual exhibitions call out the best in all kindred lines. In this booklet I offer to you some suggestions, which I trust will be of assistance.

Read

This,

It's

Important.

“A thing that is worth doing at all is worth doing right,” and as the scope of furnishing *all the rooms* in houses of various values is too large a one to be more than skimmed over in one book of modest price, I have thought it best to confine this work particularly to Dining Rooms and Dens. In color schemes, wall treatments, etc., the subject matter for Dining Rooms is equally applicable to Halls and Libraries, and the Den may be a nook or corner, a small room or alcove giving us a peep into almost all parts of the house.

Free Suggestions.—Other books will follow on “Libraries and Halls,” “Parlors and Living Rooms,” “Bed Rooms,” etc., but until such are published I not only offer to write you a personal letter, offering suggestions (free) for any of these rooms, but *request* you to write to me for same, describing the room, etc. Other chapters will, I think, prove the large savings that can be made for you by buying things at wholesale. Having assisted you in furnishing one room, or perhaps only in buying a few pieces of furniture or a new wall paper, I believe the work will be its own solicitor, and the result a business relationship that will be *profitable in money saved* and a *pleasure in beauty added*. I am,

Cordially yours,

A. LINN MURRAY, Des.

NOTE.—For description of
marginal cuts see bot-
tom of page on "color."

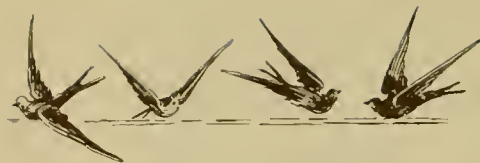


MODERN HALLS are worthy of a book by themselves, for it is here that one gains the first impression of the house and the hall should be like the title page to a book—an index of what is to

follow. The Hall on the opposite page is from the beautiful home of Mr. Albert Stickley, and although the photograph gives some idea of its beauty, it is a pity the camera did not have eyes in the back of its head for the view towards the entrance is equally attractive. Here on either side of a mahogany and coppered glass doorway, are two little charming oval windows, deeply recessed in nooks, that make delightful places for hall palms. The woodwork is selected mahogany, and one feature of particular value is that the mahogany is finished natural, (which makes it only a little darker than cherry) instead of the rather dark, gloomy finish which is commonly used. The floor of this room and in fact of the whole down stairs and the upper halls is of quarter sawed oak. The walls are in a very deep, rich green, the ceiling in neutral buff. The double hangings of the doorways entering the hall give an indication of the color scheme of the adjoining room in the under curtain. In this way the dining room hangings for the entrance to that room, give a touch of bright rich red that is a charming contrast to the deep green of the walls. Rugs with the prevailing colors of old red, deep green, dull gold and brown, and furniture, some in brown English oak and some in mahogany break any tendency to monotony or severity in this particularly attractive hall in an exceptionally attractive home, the credit for which is due to the owner's own taste and judgment.



PLATE 6.



THE DINING ROOM is the "down stairs guest room," the "assembly room of the family." Here each member of the household is supposed to offer up his or her brightest thoughts of the day and to lay aside for the time all personal troubles and join in general good fellowship. The very word

"refreshment" which should apply to the room itself as well as its use, clearly dictates simple, clean treatment. It must be bright and cheerful, not as quiet as the library, not as gay as the parlor nor as frivolous as the bed room, but with a certain dignified grace and quality of privacy befitting the place "wherein we do the honors of our house."

A glimpse of a pillar through the doorway of this dining room clearly shows it belongs to the hall just described. The room here is a fine example of Chippendale design, both in the woodwork and furniture. The woodwork is English oak of a soft brown, wax finish. The ceiling is again a neutral buff and the walls above the brown oak are a deep warm red, not a glaring red, but one that is in quiet harmony with the brown of the wood work. The hardware is in silver finish, the rug is in small figures of dull reds, browns, etc. The contrasts in the room are found in the bright red leather chair seats and the double door hangings—bright red velvet on one side with just a touch of green from the hall. A charming little Chippendale serving cabinet furnishes the end of the room opposite the open fire place and mantel with its twin china closets and sideboards.



PLATE 7.



A very simple room if treated rightly may be the most pleasing of all. Such a room loses more of its value in the photograph than one that is broken up by architectural features. This dining room in the home of Gen. I. C. Smith is one that is a pleasure to enter. Much of the effect is in color, for the room is simply, though elegantly furnished. Probably the most charming feature is the high window of art glass over the sideboard. The wood work and furniture of dark mahogany are in pleasing contrast to the walls in that indescribable Persian tone of blue that is almost a green. The walls are painted burlap and on the ground work of blue-green are stenciled empire wreaths in pale gold. The wreaths on the rough surface of the burlap have the faculty of changing strength of color and almost dying away under different lights, and add this to the peculiar color of the walls, now blue, now almost a deep green, and the window lights in yellow browns and blue ribbon effects and it is a good example of one of those cases where red and blue, a certain kind of red and a certain kind of blue, are well combined. The rug is in dull red, blue and yellow Persian colorings. A cornice of mahogany finishes off the walls and leads to the ceiling border in stucco work, tipped with gold and running out into the plain grey buff of the ceiling. The china closet in the wall over the side table is simple, attractive and sensible.



PLATE S.

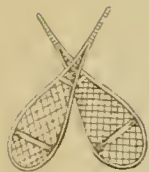


It is quite possible to take any ordinary dining room and by a little remodeling in paneling, etc., make it into all that can be desired. This dining room in Mr. Z. Clark Thwing's home has been so remodeled. The beauty of the veneered paneling of the wainscot and of the doors is particularly noticeable. These large panelings are gradually replacing the small panel effects and to good advantage. The large surfaces add much to the breadth and beauty of the wood work, and as people understand the truth about veneered work, that it is *better* than solid, they are not slow to take advantage of effects and handsome graining of woods that would be impractical in unveneered materials.

The sideboard, built in the wall, offers a good suggestion and the china closet shows how a detached piece of furniture may be made a part of the room by joining it to the wood work when remodeling. A handsome hardwood floor in the room is made by laying thin strips of quarter-sawed oak over the old pine floorings and finishing it with the regular hardwood wax finish used for parquetry floors.



PLATE 9.



China closets built in the wall are a particularly good feature of modern dining rooms, and this photograph from the house of the Hon. J. C. Fitzgerald is taken in a manner to show these particularly clearly although at the expense of a general view of a very attractive room. The colors of the room are light—the walls in pale terra cotta shading off to a light buff; the wood work, paneling and ceiling cornice in natural cherry. The frieze of the ceiling shades off in terra cotta scroll work on a light ground to a solid center of light gold. The rug in large figures of terra cotta and chocolate brown on a blue ground, and the silk window draperies of pale blue and tan, make the room remarkably bright and cheerful. It is a room that is full of sunshine and soft colors.



PLATE 10.

An
English
Breakfast
Room.



A well lighted dining room with fairly light frieze and ceiling treatment may have a very dark color tone in the walls, and the feeling obtained is that quiet air of seclusion that is the peculiar characteristic of an English breakfast room.

Such a room is this in the home of Mr. John T. Byrne, whose whole house if moved from Grand Rapids, Mich., to Devonshire, England, would grace its new surroundings. The wood work is brown English oak, wax finished: the floors in oak parquetry, with a rug of solid, deep red. The walls are hung with a deep, warm, brown plush and the coved cornice is worked out to the ceiling in lighter shades of brown and white. The side-board is recessed in the wall in a simple, effective manner and the deep red drapery in the recess adds color and forms a background for an odd piece of porcelain. The room is well lighted by large triple bay windows in coppered glass.



PLATE 11.

Ye
Dens,
Inglenooks,
Window
Seats.



“The children of Israel made themselves *dens*”—Judges vi. And ever since mankind and woman-kind’s chiefest pleasure has been in “den making.” It was probably an oriental den and an extra long cigar that caused one of the “womankind” to quote another verse of scripture: “The beasts go into dens,” Job xxxviii. But modern dens are in all genders—masculine—feminine—matrimonial—cupidorial, for the den in its widest sense is simply a *lounging place*. It may be a smoking room in richest oriental furnishings, or in solid wood and luxurious leather, in short any quaint conception that expresses the owner’s tastes and individuality. It may be an inglenook beside the open fireplace, a seat under the stairway, a little reception room for the hostess’ most intimate friends, a wide window seat or corner of the library or the library itself: and I have seen a hammock and a big Japanese umbrella, quaintly making a den out of one corner of the room that is “everything” in a girl’s flat. An alcove off a bed room, or a corner of the bed room itself makes a fitting place for a den that is “strictly personal,” and in many houses there is a room or place at the head or turn of the stairway that can be utilized as either a smoking room or its opposite—a tea room.

Out
Of the
Ordinary.

Imagination can scarcely call up a more thoroughly delightful den than this in the home of Mr. J. T. Byrne. It is a little domed room in Gothic style and is placed just off the turn of the stairway. That it is a smoking room is easily told by the large sleepy, hollow chairs and couch in leather and the pipe rack on the wall. The gothic architecture gives a feeling of considerable size although the domed ceiling is nearly lost in the photograph. The woodwork is natural sycamore, carved in style worthy of an old cathedral. The walls in dull red with faint gold tracings, which work out into a frieze in olive and bronze greens and blend with bronze colors and dull gothic blues into almost a pure silver at the top of the dome. The parquetry floor is covered with a Persian rug in dull blues and reds. The little mantle piece with onyx facing and the gothic curio cabinet above and the book cases on each side are particularly attractive.



PLATE 12.



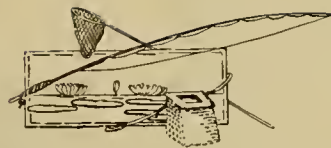
In the house of Mr. E. A. Rush this little seat, with its chain-cought drapery above, is particularly attractive. The walls to the picture mould are in deep red brown and above the mould a neutral buff. The wood work is natural finish quarter-sawed oak with a hardwood floor. The couch covering is empire green with the drapery at the back a dull yellow. The drapery above is in striped red and yellow effects. With the piano in the nook of the stairway and equipped with odd reception chairs and a big sleepy hollow in leather, this hall invites the guest to wait awhile and is probably one of the most serviceable rooms in the house.



PLATE 13.



PLATE 14.



An alcove's common fault is lack of light. This photograph shows a large window that was put in at a trifling expense (\$10 or \$12), yet changed the whole character of the room. The room is in red, lined with white stipple pattern and contains a small desk and a low mahogany bookcase. The drapery is in red and yellow and a large low-hanging awning screens the window from too great brilliance in the summer months.

**An
Alcove.**



PLATE 15

The fireplace is the particularly necessary piece of furniture for the really comfortable looking den, but is often lacking because of the expense and trouble of chimney building. Mr. Rush in his den has found an ingenious solution of this problem by using a gas grate. The gas log is a good imitation of a wood fireplace, and for a small room is decidedly more practical than the uncontrollable heat of a genuine wood fire. The mantel tiles are light chocolate brown, blue and white, and the bright red drape gives the desired touch of color. Note the narrow bookcases on each side of the fireplace.

Just off the hall (Plate 13) is a dainty little den with circular windows in leaded glass, in the opposite corner a right-angle seat with high upholstery in dark green. The end of the seat is utilized as a bookcase and has zinc-lined drawers in the top for cigars and tobaccos. The floor is hardwood, covered with loose rugs. The walls are in terra cotta and shaded into a ceiling of yellow-green, worked out in deeper shades and lined with silver.



PLATE 16.

PLATE 18. After years of trouble with glass doors which *will stick*, people have at last discovered that *open* bookcases are the best. The largest libraries, those that contain thousands of dollars worth of rare books, are nearly all *open bookcases*. The truth of the matter is, it is less work to dust the books *occasionally* than to dust and wash glass doors *continually*. The bookcase shown in the photograph can be so easily placed in any house by an hour or two's work of an ordinary carpenter that I have concluded to have them manufactured. The height is 5 feet 2 inches and gives five good book spaces and a 4-inch carved moulding cornice. The price in quarter-sawed oak, with paneled back, is \$1.50 per *lineal* foot; if without back, in which case it is set flat against the wall, \$1.25 per foot. Think of it! a 12-foot bookcase built in the wall for only \$15 to \$18. *Write about it*. Can furnish glass doors and more elaborate design if wanted.



PLATE 17.



PLATE 18.

PLATE 17 shows an old doorway converted into a china closet. The cost was about \$8.00.



PLATE 19.

Bedroom in the house shown in Plates 6 and 7, showing furniture and mantel of dark mahogany, with the general color scheme in dull blue. This is a beautiful bedroom in classic colonial style.





PLATE 20.

PLATE 20. Blue and white bedroom (in writer's house). Here the furniture and wood work are all in white enamel. The arrangement of pier mirror and dresser makes a corner that has proved satisfactory to the "womankind" side of the house, while a small dresser with oval mirror and brass standards in the opposite corner is the exclusive property of the "mankind." The wall paper is a strong blue on a plain white ground, the ceiling plain ivory white and the floor covered with matting, and over this several white fur rugs (which afford a particularly happy playground for both the dog and the cat). The valanced spread and canopy of the bed are blue under white lace. The brass of the bed

and the warm cream tint of the window shades, with a rope portiere in yellow and dull reds (between the room here shown and that in Plate 14), give the complementary touch of yellow.

PLATE 21. A very inexpensive yet pleasing bedroom is made with furniture in white enamel. The walls have a bright yellow pattern of simple design on a white ground. The ceiling is ivory white and a bedspread in yellow covered with white makes the cheap, brass-trimmed, enameled bed quite attractive. Pale blue and white in the door drapery and blue and gold in the toilet ware give the necessary complement.



PLATE 21.



All acknowledge the beauty of the large dining rooms of the old southern mansions which were in most cases patterned after ancestral estates in the mother country. Their heavy rafted ceilings, high paneled wainscotings and old mullioned windows partake of the stateliness and open hospitality of our fore-fathers' time. By reducing all things in proper proportion it is quite possible to bring much of the charm of these old rooms into even the smallest and daintiest of city homes. The house of Hon. Thos. Friant covers only a little of this earth, but it covers that little *well*. All the wood work and furniture—the high paneled wainscote and raftered all wood ceiling are in natural finish or very light antique oak. Doors, windows and panelings leave very little clear wall, and that is a cream buff delicately lined with gold. The rug has a chocolate brown center with wide border of lighter tones of yellow and blue. A beautiful triple bay window of delicately lined colonial glass covers nearly the whole of one end of the room and makes it bright and cheerful and in that sense quite different from many all wood creations.

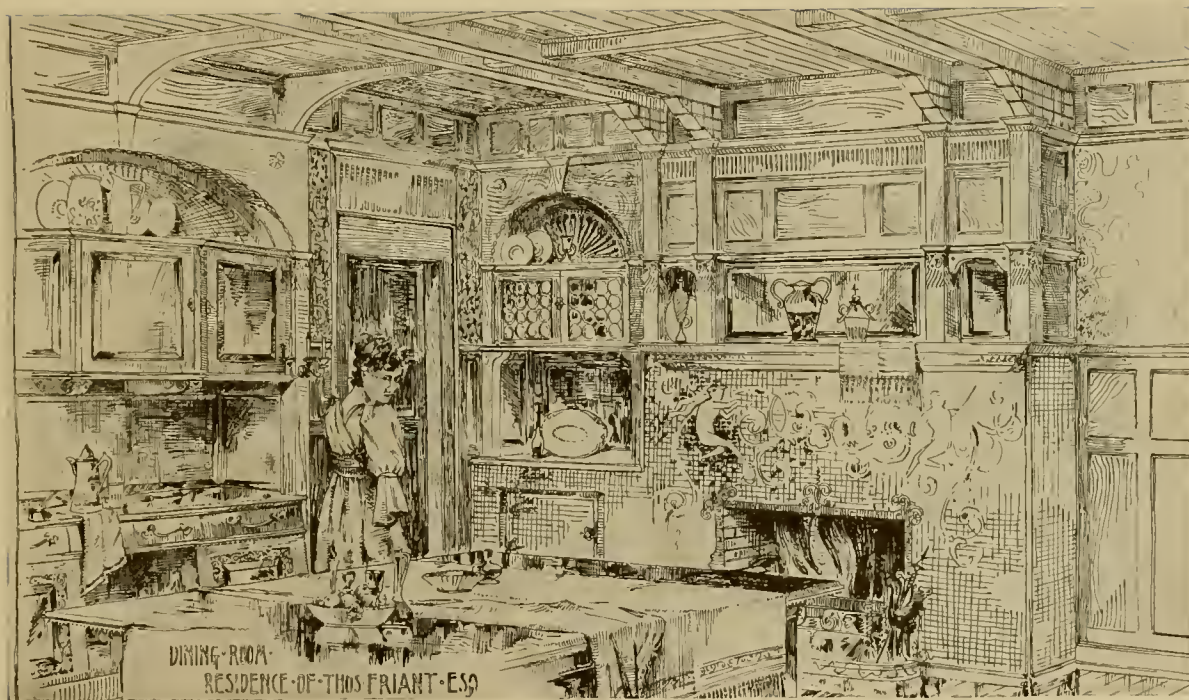


PLATE 22.

A dining room as suggested by this sketch is almost furnished by its building. It should hardly be less than 15 x 18 feet and is practical for a house costing from \$3,500 to \$20,000. Note the window in the heart of the chimney—a very simple thing to build and not expensive, also the china closets on each side of the mantel and the big jolly leather covered window seat, with the colonial windows above it.

COSTS.—A mantel and chimney of this description would cost from \$75 to \$200 in art brick and tile. The range of price is made necessary by the range in size and elaborateness.

The cabinets on the right of the mantel would cost about \$30 in quarter-sawed oak. If the glass cabinet is made square or with a beveled corner it would only cost about \$20.00

The cabinet and sideboard to the left would cost about \$80 with bowed glass doors. If doors are flat about \$60. If plain glass is used instead of beaded the cost would be reduced about \$10 on the left and half that amount on the right. Coppered glass would cost more but would be richer than leaded.

This room would come out well in the colors shown in the deep green—bright red or dull yellow color plates, according to light and wood used. Here is a special suggestion: have mantel in delft blue and white tile with casings of dull red brick; wood work brown oak; walls, dull blue with large traceries in yellow and white. Ceiling, light buff rimmed with light shade of old Dutch blue.

IMPORTANT NOTE.—All estimates on wood work in this book are for quarter sawed oak. Reduce about 10 per cent for plain oak. Add about 20 to 25 per cent for mahogany. Birch and cherry cost very little more than quarter sawed white oak.

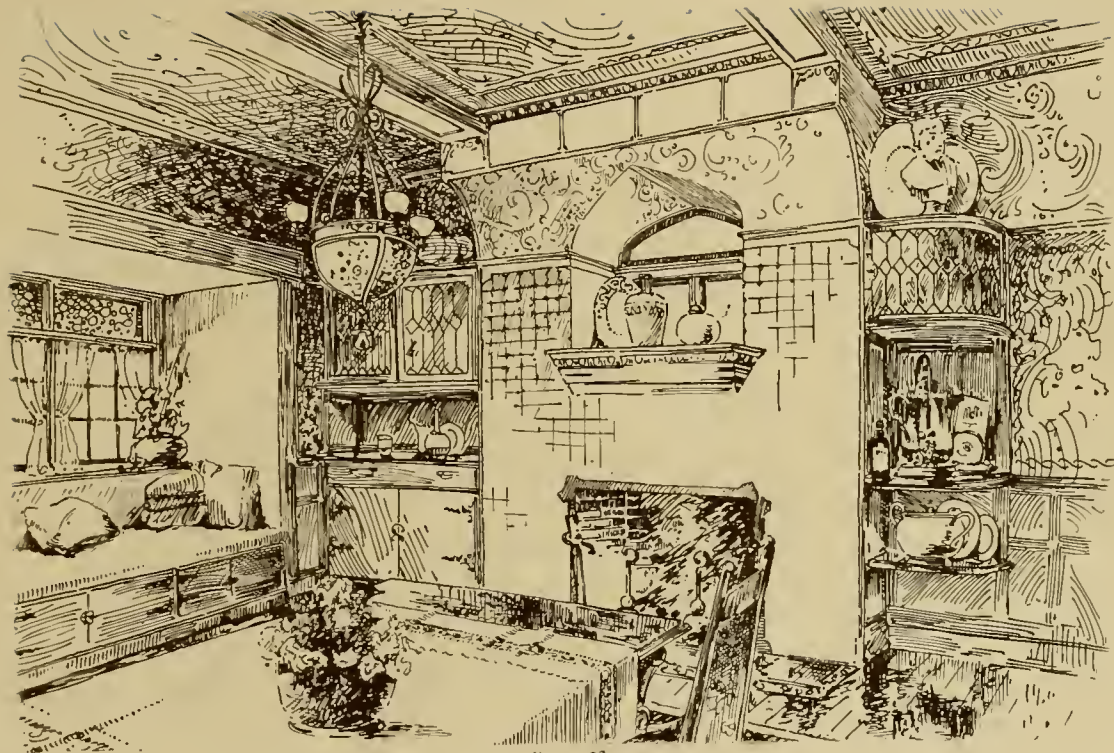


PLATE 23.

Artistic
But
Costs
Little.

This is a very inexpensive room but is made artistic by the long narrow window over the sideboard and by a chair rail to break the wall space. Can be carried out in either antique oak, birch or cherry, but is particularly adapted to mahogany.

The idea here is to cover below the chair rail with plain or figured burlap, above the rail may be either papered, kalsomined or applique.

With wood work in oak this room might have a warm red dado, terra cotta walls with the figures in darker shades and light buff ceiling, with delft blue and white in the mantel tiles. A dull old blue or deep rich green and applied gilt Fleur de lis on the walls would go well with mahogany. Or if the light is weak something in bright yellow and cream white with wood work in soft brown would be effective. For a more expensive scheme, wood paneling or leather for a dado and denim for side walls would be the thing or even china matting for a dado and an imitation denim wall paper. There is nothing about the room that requires extra cost estimates, for it is simplicity itself.

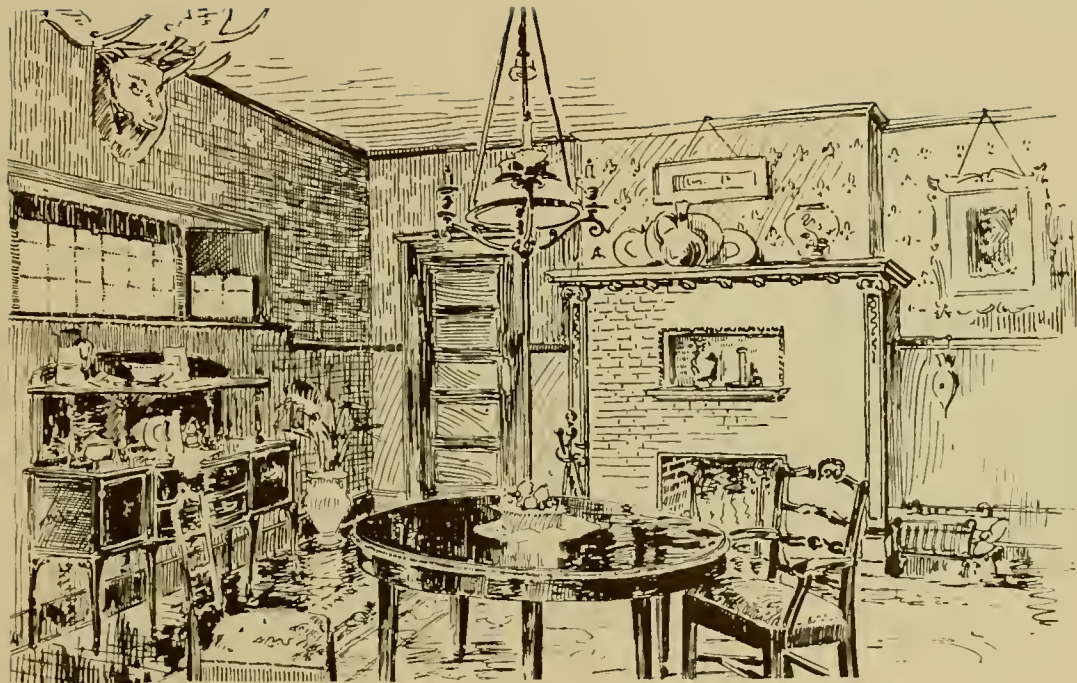


PLATE 24.



PLATE 25.

PLATE 25. A plain box covered with a mattress or cotton batting to give it softness and upholstered in anything from denim up to Bagdad, and with the walls draped around it, makes a good cosy corner either in the parlor, reception room, library or bedroom.

PLATE 26. Bookcases on each side of a wide window form a deep recess which is easily convertible into a window seat.

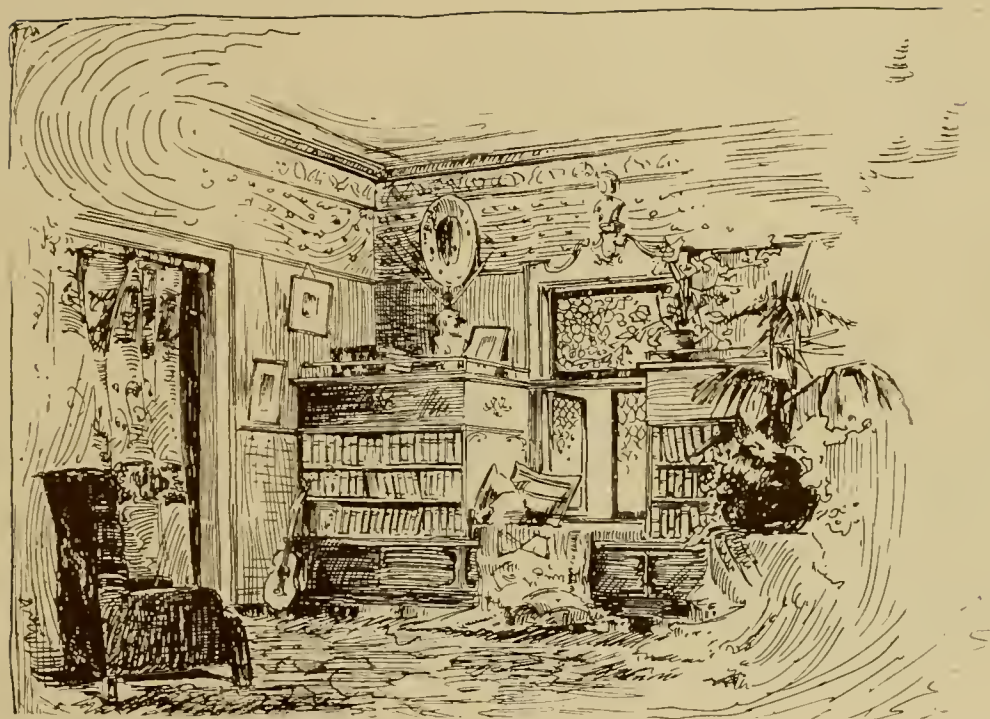


PLATE 26.



PLATE 28.

PLATE 28. A strictly man's contrivance is this desk under the wide windows and the deep seats along the wall on either side. Here is solid masculine comfort and convenience without frills.

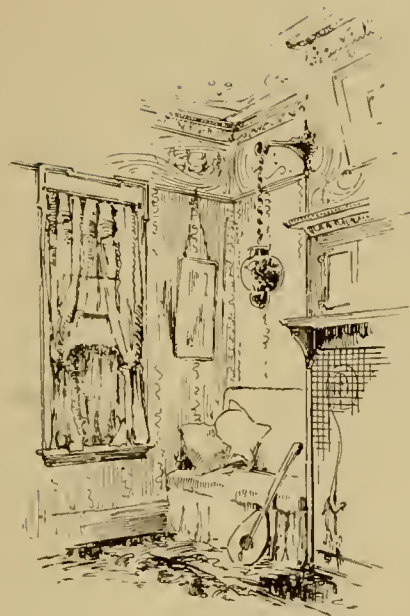


PLATE 29.

PLATE 30.—A folding bed of the three-fourth size can with a good couch covering and a few shelves be converted into a very presentable book case and window seat. It can of course be reconverted on demand.



PLATE 30.

COLORS—Some simple facts about colors if kept in mind will greatly aid in home decoration. For *color* can make a \$50 room beautiful and spoil a \$5,000 one. The common fault is *lack of contrast*, for each color has its harmonious contrasting color and *needs it*.

Red, blue and yellow are the primary colors, and from mixing any two of them we obtain a secondary color. The color not used in the composition is the complement or perfect contrasting harmony of the mixture: thus:

Blue and yellow gives green —contrasting color—red.

Blue and red gives purple—contrasting color—yellow

Red and yellow gives orange—contrasting color—blue.

By combining secondary colors we obtain the tertiary colors—citron, russett and olive and the same rule hold good and

Green and orange give citron or yellow orange—contrasting color—purple, (a blue purple.)

Orange and purple give russett or red purple—contrasting color—green, (a yellow green.)

Purple and green give olive or blue green—contrasting color—orange, (red orange.)

On each side of any color as it grades towards a predominance of one of its component colors are a number of hues that bear a close relationship to it and are in harmony with it. These are styled “self-toned” harmonies, and are frequently called “shadings.” Thus purple composed of red and blue is in self-toned harmony with red purple on the one side and blue purple on the other. The harmony of these colors decreases until the point is reached on each side where the color is in equal proportion with the other primary color. With purple this would be at olive or blue green on the blue side and red orange on the other side. Here the harmony, both self-toned and contrasting is lost. From this point on towards yellow the colors would be in *contrasting harmony* with *purple* and increase in merit until *yellow* the *perfect contrasting harmony of purple* is obtained.

Self-toned harmonies are the easiest and they *look* it. A color has its *rights* and the chiefest of these is the presence of its contrasting harmony. Without it the whole scheme is *flat*, and this is the real reason of so many distressingly *ordinary* rooms. A room should not stare its visitor out of countenance and for this reason the secondary color should generally be the dominating one, but it *should be* sufficiently pronounced, to send away the visitor with some little pleasant memories of *itself*.

Rooms in contrasting harmonies are very brilliant—too brilliant for most uses, and the best rooms are carried out in subdued contrasts or in self-tone harmonies, *with some good bold touches of the perfect contrasting color*. In other words self-tone harmonies are properly a part of the color scheme, but should never be all of it. As *white* is in contrasting harmony with all colors the whole scheme can be lighted by its use—use any color tone you fancy but give it its *full value* by a touch of its contrasting harmony.

LIGHT is an important factor in selecting colors for a room. Blue is a cool color, and particularly adapted for south and west exposures. For north and east lights use red or yellow tones. The strength of the color should be according to the amount of light obtainable—a well lighted room in deep tones, a poorly lighted one in lighter tones. Much can be done in this way to subdue an over brilliant room or to lighten up a dull one.

SOME OF THE EFFECTS OF LIGHT—Blues dull by artificial light and are much less powerful in large masses than would be imagined from small samples. Therefore select stronger blues than you really want, with the assurance that light and space will greatly reduce their intensity. Reds hold their own very closely and yellows (or reds containing yellow) strengthen under artificial light, so in selecting buffs or similar colors where you want a neutral effect without the coldness of gray, have it too light rather than too dark, for anything toward a heavy yellow or red orange is tiresome and heavy in large masses.

COLORS AND WOODS—Light greens and Empire green go well with mahogany and combine well with gold. Light blue goes well with oak or similar wood in natural or light antique finish. Yellow is a lively color and goes well with English brown oak and walnut. Blues are trying on complexions that have a good deal of color, but favorable to paleness. Reds are rather favorable to a face lacking color, but trying on sallowness. Green is a favorable color to nearly all complexions.

SOME DON'TS—Don't place red and yellow together; yellow makes the red appear purple, and red gives the yellow a greenish cast. For similar reasons avoid yellow and blue, or red and blue, *in the strictly primary intensity*. Also avoid yellow and violet, orange and yellow, green and yellow, green and blue, violet and blue, orange and green, violet and orange.

COLORS THAT COMBINE BY LAW—Some positive harmonious contrasts, the main color being stated first, are :

Yellow with violet—puce, lavender and purple.
Red with green and olive.
Orange with blue and gray.
Violet with yellow, straw color and buff.
Green with red, russett, maroon and chocolate
Citrine with purple, violet, lavender and puce
Russett with green and olive
Gray with auburn, orange and browns.
Olive with red, maroon and russett.

Ideal color schemes depend wholly on color sense, an ability to fix the value of a more or less indefinite color, and by so doing find its harmonious contrast. A few are :

Deep blue and golden brown
Chocolate and bright blue.
Deep red and gray
Maroon and warm green

Deep blue and pink.
Claret and buff.
Maroon and deep blue

DEFINITIONS:

Tint—A color or gradnation of colors *lightened by white*

Shade—A color or graduation of colors *darkened by black*.

Tone—The prevailing color or *general impression of color*

Warm—Colors that contain or appear to contain red.

Cold—Colors that contain or appear to contain blue

Hue—Generally applied to colors or a variety of colors that is considerably removed from the decisive stamp of any one primary or secondary color, thus Tertiaries are hues

SOME IDEAS FOR WALL DECORATIONS (See Marginal Sketches)—There are many little things around us that if picked up and placed on our walls develop decorative properties of the highest order. These can be placed over a mantel, back of the wall drapery of a cosy corner, to fill a narrow panel—a thousand and one places that your own fancy will suggest.

No. 32 (opposite Plate 6)—Masks (or false faces) used as a frieze—These faces are really good caricatures, and if you use an Irishman and a green lady, an Indian and a red lady, etc., the effect is both unique and decorative.

No. 32 (opposite Plate 7)—Swallows, painted or cut from black paper, make a good frieze.

No. 33 (opposite Plate 8)—Collection of old candlesticks for wall, shelf or mantel decoration.

No. 34 (opposite Plate 9)—Frieze of wild duck and snipe wings.

No. 35 (opposite Plate 10)—Crossed showshoes used as a wall decoration.

No. 36 (opposite Plate 11)—Pottery used as a shelf or mantel decoration.

No. 37 (opposite Plate 12)—Mandolin, tamborine, etc., as a mantel or shelf decoration

No. 38 (opposite Plate 13)—Skating boots and ice stick as a panel or wall decoration.

No. 39 (opposite Plate 14)—Fishing scene, rod and trout basket as a wall decoration

No. 40 (opposite Plate 19)—Chinese dolls used as a frieze.

No. 41 (opposite Plate 22)—Owls as a frieze or over doorway of library.

HARDWOOD FLOORS—It is almost unnecessary to say that every modern house should have hardwood floors, and it is safe to say no one would fail to have them if they realized their extreme cheapness today. A simple hardwood floor costs no more today, laid and finished, than a medium-quality carpet and will of course out wear fifty carpets. I do not advocate the painting and puttying up of the border of an old floor. It is a botch job at best, and if something of that kind must be done, better use filling or heavy denim in place of painting. Another point of cheapness is that a room increases "by its square," so that a border reduces for all time the size of carpeting needed—about one-fourth, ordinarily. Add to this cleanliness and sanitary benefits, reduced housework by avoiding the dust of carpet sweeping, the ability to make the room cool in summer by removing rugs, and facilities offered for a "ballroom on demand."

PLATE 42.

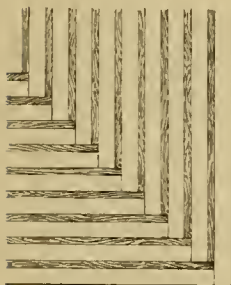


PLATE 43.

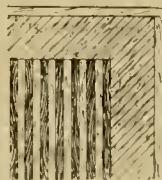


PLATE 44.

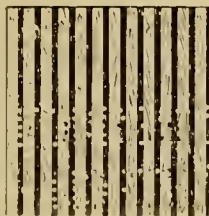


PLATE 42. Border or floor, alternate oak and mahogany, (or maple and cherry.)

PLATE 43. Floor of same with border of oak.

PLATE 44. A simple border or floor in two woods.

PLATE 45. Oak floor, border mitered

PLATE 46. Border like 42 but laid the short way, center oak laid on the angle.

PLATE 47. Pine center with simplest oak border.

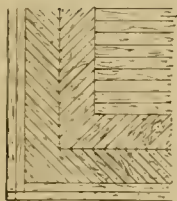


PLATE 45.

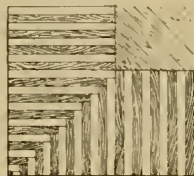


PLATE 46.

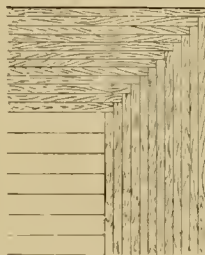


PLATE 47.

Any good carpenter can lay floors with the hardwood strips, but it is policy to buy the strips of the parquetry houses because they make them of uniform size and of perfectly kiln-dried stock.



PLATE 48.

PLATE 48.—Paneling would cost 25 cents per square foot—this if four foot high would be \$1.00 per lineal foot and as nearly one-half the wall space is ordinarily taken up by doors and windows the cost of a 12x14 room would be about \$25. A wood cornice costs from 8 to 50 cents per foot length.

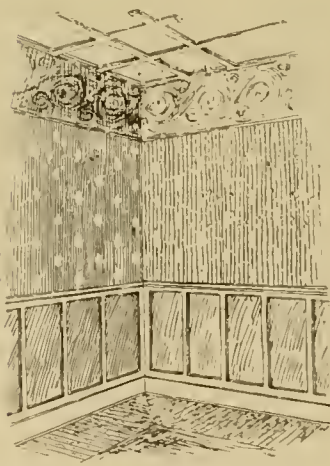


PLATE 49.

WOOD PANELING is a treatment that gives the room—particularly the dining room an air of quiet elegance and artistic stability that is a pleasure for all time to come and the saving against the constant drain for redecorating, makes the expenditure one that will never be regretted. Aside from that pleasantness of a house built for its *present* inhabitants, not simply as a temporary boarding place—it makes an agreeable break in the wall space, and very inexpensive furniture if it be on classical line becomes the height of refinement in furnishing.

PLATE 49.—Simple stile and rail paneling to be used with panels of leatherette—burlap or heavy paper—costs 12 cts. per square foot and is *very effective*. Moulded ceiling, if three inches wide would cost 12 cts. per foot.

PLATE 50. An all-wood room, while fairly expensive, is a thing of striking beauty. With a plate shelf clear around the room, a tile or art brick mantel with a stag head over it and large old-fashioned windows, the room is not only the height of artistic excellence, but also of durability, and ultimate economy.



PLATE 50.

PLATE 51.—With heavy raftered ceiling and a combination of small and large panels. Door to match. Walls in leather, leather effects, plush, burlap or cart-ridge paper. We have here a dining room of unusual character with a distinct style of its own. The paneling—all veneered—would cost thirty-five cents per square foot.

Grand Rapids prices for paneling—ready to put in the house are twenty-two cents per square foot; quarter sawed oak, twenty-five cents. Veneered work—oak, birch, cherry, or plain mahogany—thirty-five cents. Fancy figured mahogany higher. If desired I will furnish panels, moulds, doors—anything.



PLATE 52.

WALL TREATMENTS.

The whole effect of a room can be changed by different proportions of wall—frieze and ceiling. Here are a few:

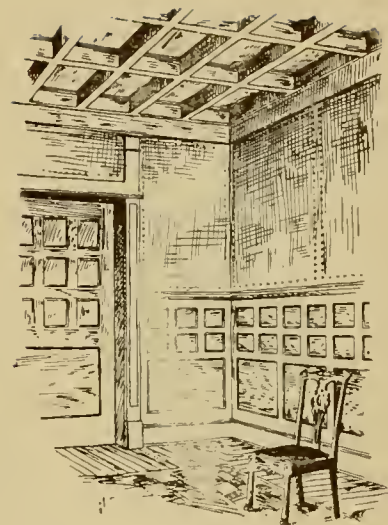


PLATE 51.

PLATE 52.—*Small rooms having considerable height* are likely to have a “chimney” effect. This can be remedied by using a solid ceiling color of some strength and allowing it to come down a foot or more onto the side wall, which should be of light tint with pattern running up and down. An exquisite Colonial parlor or bed room can be made in this way with delicate ribbon pattern in the walls. With heavier colors this scheme also applies to dining rooms, libraries, etc. The opposite treatment is the remedy for a room that looks too low.

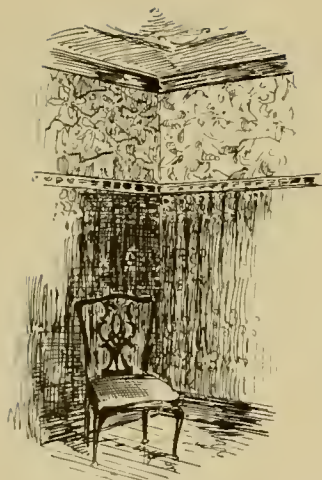


PLATE 53.

PLATE 53. For a *quaint "closed-in effect"* run the side walls (either drapery or paper in drapery effects) about two-thirds of the wall height. Use old, dull drapery colors. Above this have a much lighter ground with large, bold pattern in bright colors or applied gilt. The ceiling should be a neutral tint, with a darker border.

PLATE 54. *An increase in the apparent size of the room and an open-wide effect is made with a low dado in large, strong pattern, a wall in nearly plain color, and a narrow border.* This is particularly useful for large halls and public buildings.

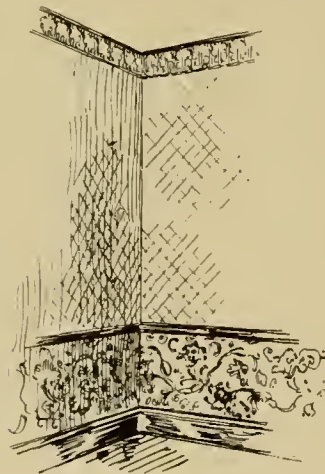


PLATE 54.

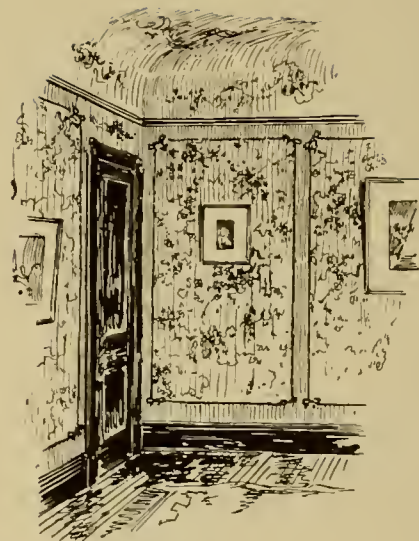


PLATE 55.

PLATE 55. A *very rich effect* is obtained by binding tapestry-effect panels with gilded rope and using a plain color for the background. "Art panels" can now be obtained at reasonable prices and would make a beautiful room.

DOORS—Are more a matter of proportion than cost; but the doors and their framing should be clean cut and devoid of any of the fussiness and cut up appearance of the old-style work.

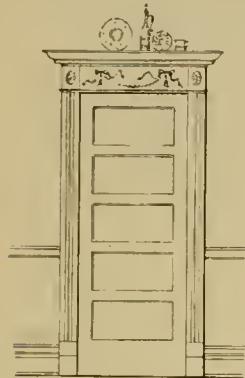


PLATE 56.

PLATE 58.—Large paneled veneered doors, are THE thing in modern houses, and add an elegance to the whole interior, unattainable by any other means. The cost, 25 cts. per foot in quarter sawed oak, and from 30 cts. up, in mahogany.

The carving would add from \$1.00 to \$3.00.

PLATE 56.—A five paneled door is always in good taste. In common quarter sawed oak this will cost 20 cts. per square foot.



PLATE 58.

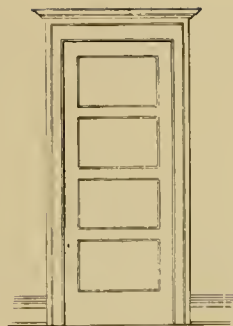


PLATE 57.

PLATE 57.—A four paneled door should have veneered panels, and would cost 25 cts. per foot in the finest of sawed oak and from 30 to 45 cts. (according to figure) in mahogany. A door 2 ft. 6 x 7 ft. would figure up \$3.38, a 3 ft. door \$4.15 (at 25 cts. per foot).



PLATE 60.

PLATE 60.—This door has a certain degree of "quaintness," and would match with the paneling beside it—it would cost the same as 56.

PLATE 59.—This is a beautiful veneered door. The carved mouldings around the panels would cost 3 to 5 cts. per foot extra.

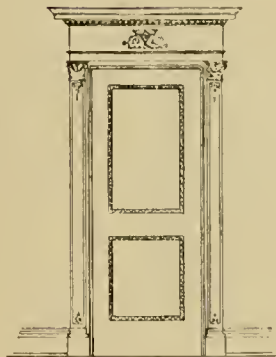


PLATE 59.

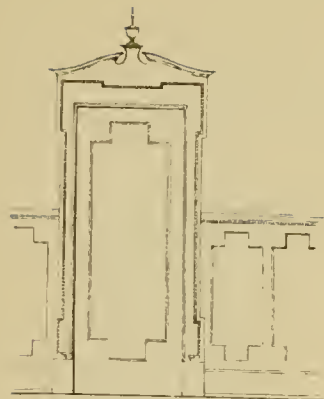


PLATE 61.

PLATE 61. This is *the* modern door and shows paneling to match. Would cost a little more than the others.

PLATE 62. An open cabinet supported by brackets over the doorway, and connecting with the ceiling, makes a charming place for bric-a-brac and pottery. The drapery below heightens the effect and offers a chance for a bit of color harmony.

PLATE 63. A double tier of shelves and the paneling replaced with a *large mirror*, which extends the perspective and is a decided aid to any room.

PLATE 64. A simple top shelf and drapery.

NOTE that the modern framing of these doors has a cap that is wide enough to hold pieces of pottery, etc.

REMODELING OLD DOORS—Any old door can have the panels cut out so as to admit of larger ones, and it then becomes *modern*; and here are other ways to change it:

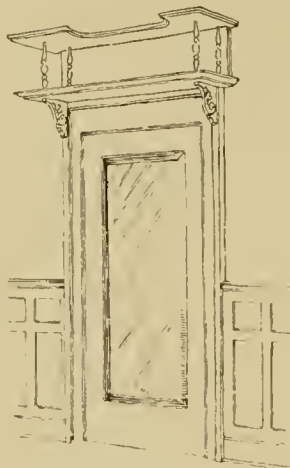


PLATE 63.



PLATE 62.

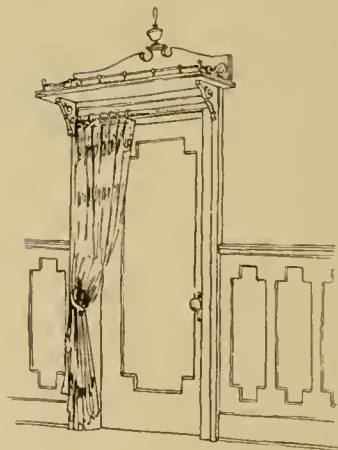


PLATE 64.

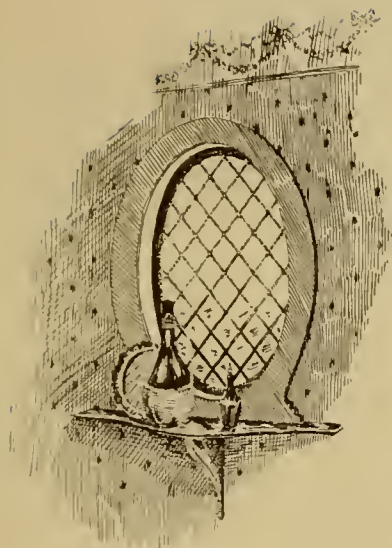


PLATE 65.

For sash curtains, or where the effect is wanted only for the "outside," No. 66 would be best; but if an air of some seclusion is wanted, or it is desired to carry out the Colonial effect, inside, use No. 67.

WINDOWS should be something more than "holes in the wall," and perhaps no other part of the house responds so easily to artistic treatment. The deep seated love of the American nature for "things Colonial" has not overlooked the most delightful feature of the old Colonial homes--their windows.

PLATE 65. Oval windows are as expensive as they are artistic, but in some places, as on each side of a vestibule doorway or at the turn of the stair, nothing can replace them. The shelf and bracket are applicable to any small window.

The *cost of window sash* is figured by obtaining the number of feet around the sash. For example, a sash 4 feet square would measure 16 feet. If the sash is $1\frac{3}{8}$ inches thick the price is three cents per foot, in this case forty-eight cents per sash; this is exclusive of the glass and glazing. If $1\frac{3}{4}$ inches thick, four cents per foot. Nos. 66 and 67 would cost twenty-five cents extra.

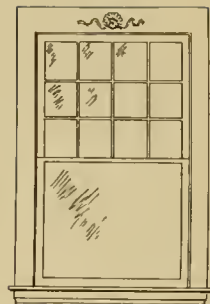


PLATE 66

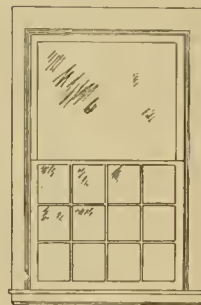


PLATE 67.



PLATE 68.

PLATES 68 and 69. Diamond panel sash cost about \$1.25 extra per sash and are particularly effective in twin windows.

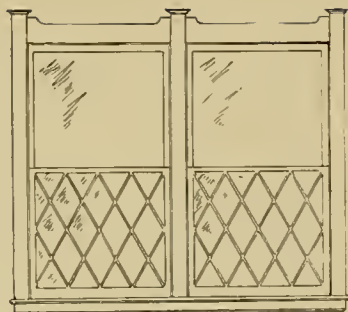


PLATE 69.

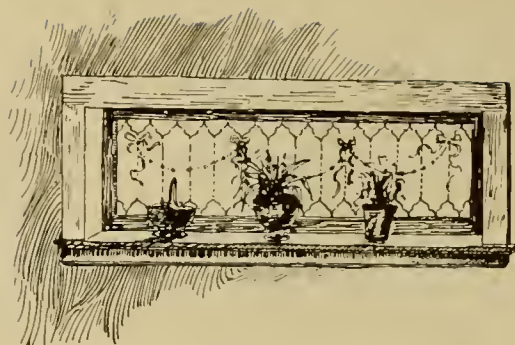


PLATE 71.

PLATE 70. A long narrow window is very effective placed high in the wall. The diamond panes would add about \$2.50 to the cost.

PLATES 71 and 72. Art glass is now so low in price that it runs a close race with even the cheapest things in wood. It can be had in leaded patterns below \$1.00 per foot. In colors the price runs from \$2.00 per foot up, and even in the lower prices, ribbon and fruit designs and Colonial festoons of exquisite beauty are obtainable.



PLATE 72.

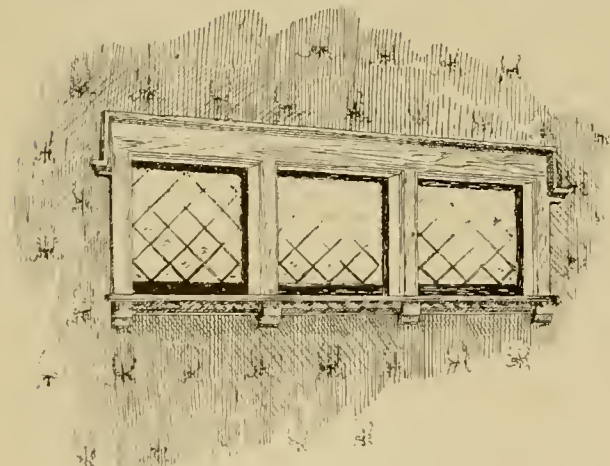


PLATE 70.

REMODELINGS—PLATE 73:

An old window can have the top sash replaced with something like this, and with silk sash curtains it will change the appearance of the whole room.

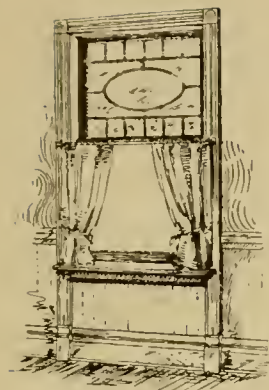


PLATE 73.

PLATE 74: Such a window as this, just above the panning and over the low topped sideboard, is often found in old Colonial houses.



PLATE 74.

PLATE 75: A still more effective way to remodel an old window and cause it, to remodel the whole

room, is to break a mould across it, about 18 inches from the top and drape from this to a window seat below. This design calls for an art glass window above and a large clear pane below.

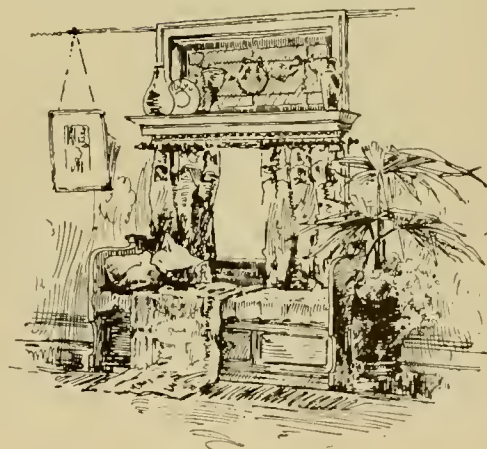


PLATE 75.

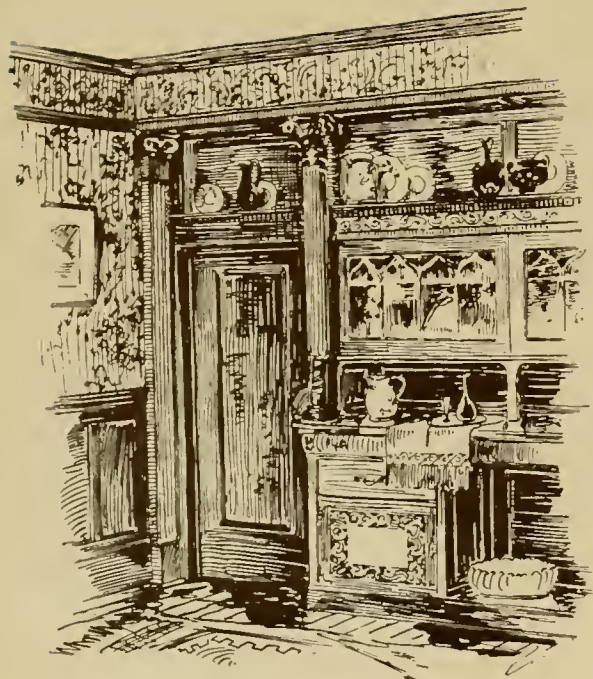


PLATE 76.

"FITMENTS," or Furniture Built in the Wall The easiest time to build these is when building the house, and at that time if obtained through the right channels—from men who make a business of building *furniture* and are quick at planning it—the cost is no more, if as much, than the ready-made article. A very simple piece, *set in the wall*, undoubtedly has more decorative value than a very elaborate piece of *free* furniture. The floors, windows and doors in previous chapters are largely as applicable to remodeling as to new building, and "fitments," if designed right, can also be adapted to old houses.

PLATE 76. There is probably no more powerful treatment possible, than that suggested in this design, and it has the added advantage that it can be done in an old house as well as a new. A part of the side of the room is cut off and supported by the columns on either end of the sideboard. This gives a large paneled recess and shelf over the top of the china cabinet and doorway which is just the place for pottery and bronzes. Special designs for treatment of this kind, as per page on "Special Designing."



PLATE 77.

CHINA CLOSETS -- These above all other pieces of furniture ought to be built in the wall, not only for safety to the contents, but because, requiring no great depth, any wall will hold them. Mirrors in the back add much to their brilliancy, but draped silk or plush, or even solid color paper, is quite effective. Glass shelves add to the cost, but also to the beauty.

PLATE 77. Photo of a three-door china cabinet, with an open recess above (in the home of Mr. D. M. Amberg).

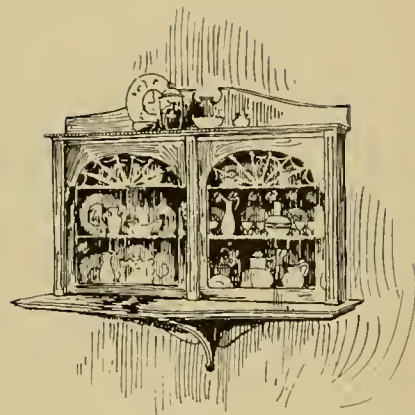


PLATE 79.

PLATE 78. A simple wall cabinet that anybody can make or have made at small cost. In size, 30 in. long by 20 in. high, can furnish this for \$3.50.

PLATE 79. A wall cabinet with glass doors; can be quite small or if set in the wall should be 44 in. long by 26 in. high, can furnish for \$7.00.

PLATE 80. Plate racks are wall fitments brought down from "ye olden tyme." They are very decorative and hold dishes securely. Can furnish 50 in. long by 24 in. high, \$6; glass back, \$3 extra.

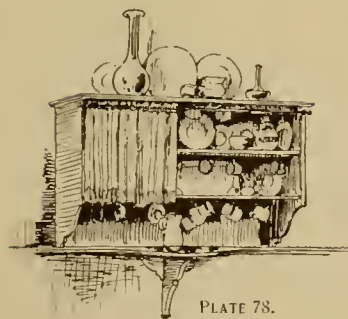


PLATE 78.

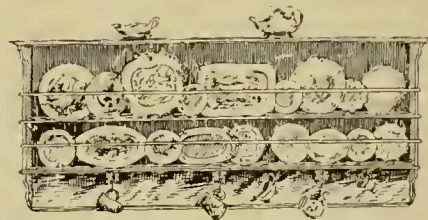


PLATE 80.

NOTE -- "Can Furnish" means in best of Grand-Rapids workmanship and finish.

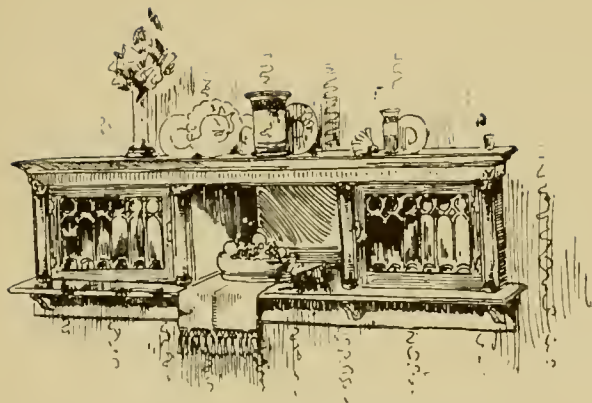


PLATE 81.

PLATE 81. Frequently the dining room adjoins the pantry or kitchen. This offers an opportunity for a *serving cabinet*. A door in the recess makes the opening and is a great saver of steps in handling the table ware. The china cabinet on each side makes it a very attractive "fitment." If 6 feet long x 2½ feet high, can be made for about \$20 with plain glass, \$30 with leaded glass.

PLATE 82. Draped shelves with a glass door cabinet on top are made a solid fitment by carrying a mould around them.

PLATE 83. An old door, with panels cut out and leaded glass substituted, makes a good china closet. See also Plate 17.

PLATE 84. Frequently a room has a door that is unnecessary; this can be converted into a china closet. Note the open recess below.

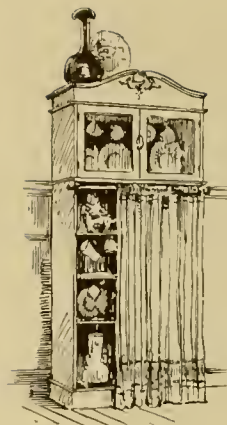


PLATE 82.

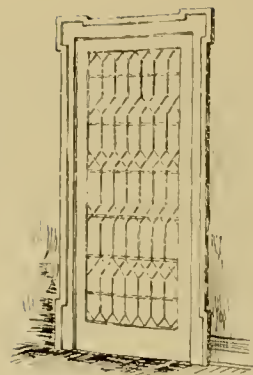


PLATE 83.

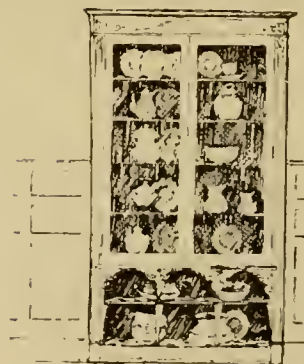


PLATE 84.

SIDEBOARDS.—Something in the way of a sideboard is a necessity in every dining-room. It may be long, low rambling like Plate 93, high and narrow, if built in a corner like Plate 90, (or if on either side of the mantel as in Plate 7) or a tall imposing piece of furniture like 86. The nature and costliness of the room will dictate the kind of sideboard desirable.



PLATE 85.

PLATE 85: For a summer cottage or as an adjunct to a sideboard a corner shelf arrangement is quite useful.

PLATE 86: A doorway made into a combined china cabinet and sideboard.

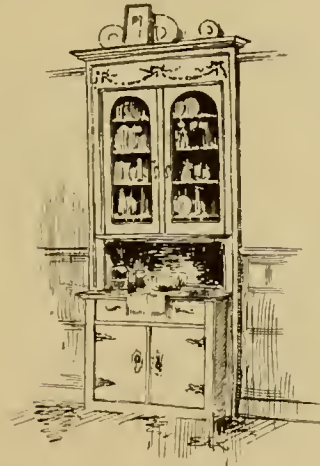


PLATE 86.



PLATE 87.

PLATE 87: A table with a shelf and bracket against the wall, and the back draped with a contrasting color makes an attractive little sideboard, serving-table or chafing-dish stand.

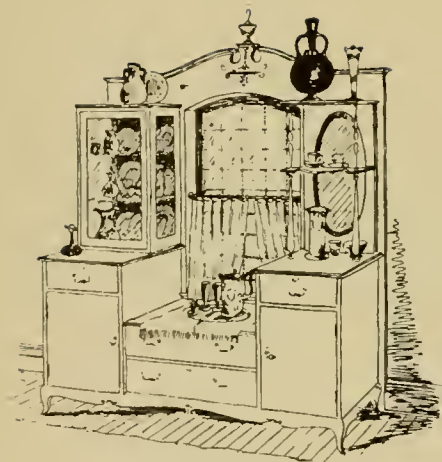


PLATE 88.

PLATE 88. A sideboard built *around a window* is very attractive, and can be made in remodeling. The lower sash of the window should be colored art glass or draped. It can have a cabinet on one side, on both sides or entirely open and with mirror like the right hand side shown in the cut.

PLATE 89. Where the walls are shallow, so that the top shelf projects 4 or 5 inches—long columns to support the shelf, and rounding ends to the base are pleasing features, that greatly reduce the apparent projection and add to the built-in effect.

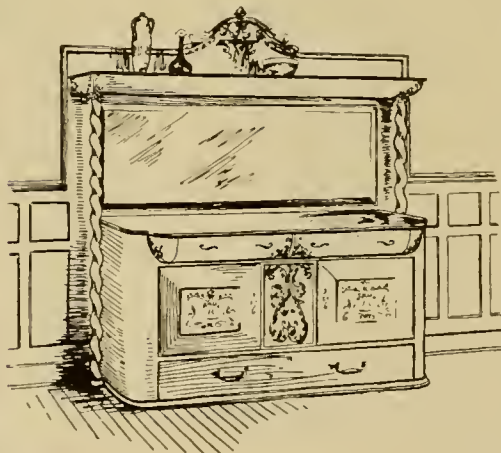


PLATE 89.



PLATE 90.

PLATE 90. A corner sideboard, has the merit of taking up very little space and is easy to build at any time, because it requires no cutting into the walls.

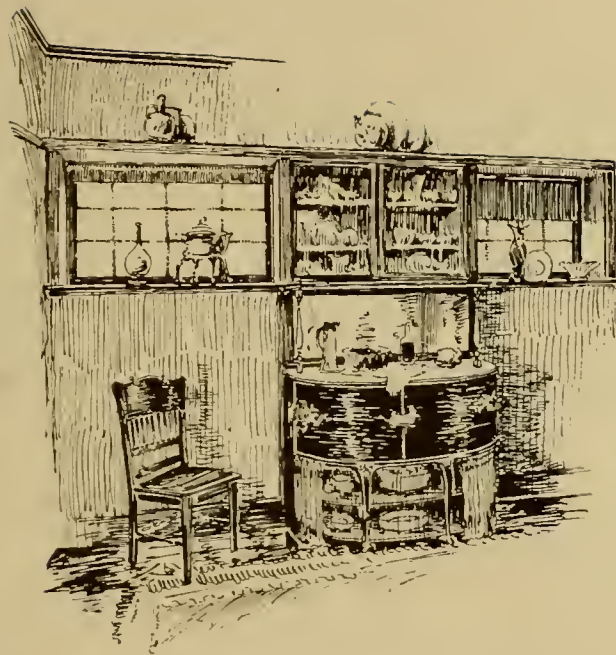


PLATE 91.

PLATE 91. There is a world of artistic feeling and old-time association in this design with its high and small-paned, old-fashioned windows and the china cabinet between. Note the "fittingness" of the rounding sideboard below.

PLATE 92. Two full height china closets, recessed in the wall and with a bowed front sideboard between them, makes an attractive dining room fitment and a practical one.

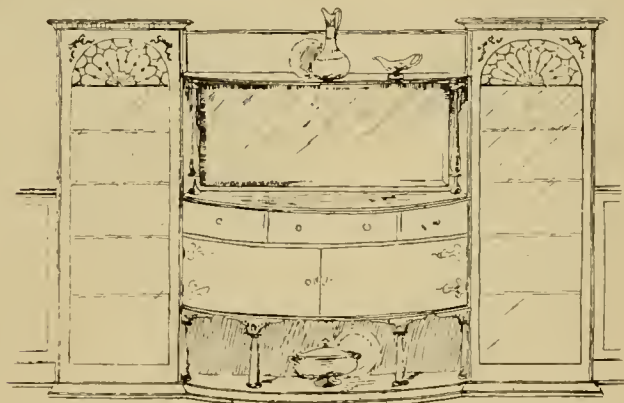
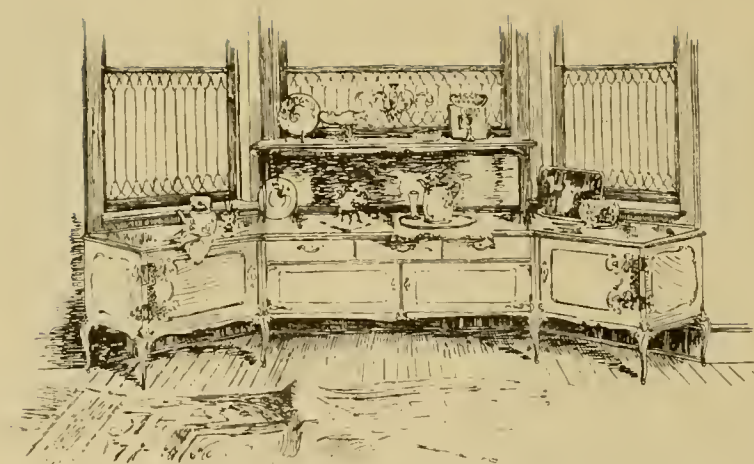


PLATE 92.

STYLE "RENAISSANCE "



STYLE LOUIS XVI.



PLATE 93.

PLATE 93. As unique as it is attractive, this low sideboard under wide triple bay windows, should appeal to every one. The shelf and its mirror back takes up about half of the lower sash of the center window. Above this should be a pane of art colored glass with a "wreath and festoon" or "fruit" design. The lower sash of the side windows should be in beveled lead glass. A design something on this order but with cabinets on each end is the particularly attractive feature of Mr. N. A. Fletcher's "purely Colonial" home.

STYLE LOUIS XV.



TERMS for Special Furniture Designing and Superintending Decoration—The purpose of this book is to *give ideas* and to give them

in such a *simple form* that the idea would in no case be obscured by the design. Rooms or houses in *pure styles* are a constant pleasure in the feeling that they are *right* in every detail, and this should be the aim of every house not absolutely limited to the "least expense possible." Pure styles can only be obtained through *special designs* for the furniture and fitments of the house, and some idea that it can not be expected, except from a designer of experience, can be obtained from the festoons on this and the preceding pages—they are all festoons—yet each *slightly* different and their period is marked by their differences.

Write me what you want, whether it be the whole interior or only a sideboard, China closet or window seat, and I will design it at as reasonable a rate as is consistent with "something good." Ten years drawing furniture designs insures a "practicability" about my work that makes it sure to come out right and the drawings are particularly clear and free from unnecessary complications.

SUPERINTENDING DECORATION—This I can do on modest houses by mail, by sending color schemes, samples, etc., and always at a large saving of cost. But in the furnishing of a house of considerable value it is much better to come to the house. The cost will always be more than covered by *buying right*, and there are many advantages. My price for this work is reasonable—write for it.



STYLE LOUIS XIII.



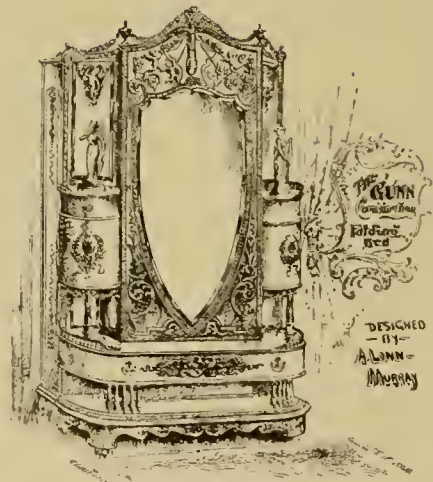
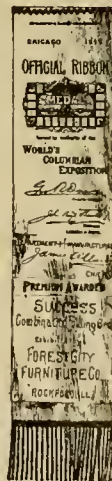
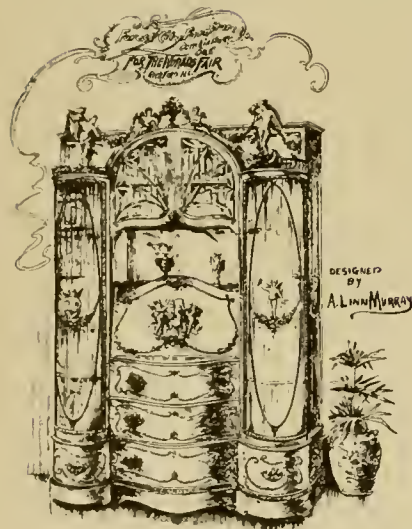
STYLE LOUIS XIV.



AT THE WORLD'S FAIR



MY DESIGNS WON



Two Awards! - - Each A Medal and Diploma.

And I received a **Diploma of Honorable Mention** from the Board of Lady Managers.

READ THIS!

And it Places You in a Position to Obtain ANYTHING YOU WANT, DIRECT FROM THE
FACTORY, at Wholesale Rates.



NOTE.—“Inside Modern Homes” has not been written with a view to “selling goods,” but the large saving to be made and the better and later patterns obtainable by purchasing *direct from the factory* makes “*buying goods*” and buying them *right*, a very important factor of “Inside Modern Homes” and of my specialty, “Artistic Rooms *Without Lavish Expenditure*.” The money you wish to spend makes the limit within which I must work, and when I increase that limit by giving you wholesale rates on anything you want, *I double my opportunities to make your home beautiful*—to make it something *different and better than the ordinary*. *My success will follow your pleasure and satisfaction* and come from constantly increasing patronage.

AS FOR PRICE—The hat you are wearing would have cost a third less if you had not had to pay for extra profits, cost of store rent, clerk hire, bad debts, deterioration of stock, etc. in short, if you had bought it *direct*. This needs no argument. *You know you have to pay for these things.*

AS FOR QUALITY—It would still be the same hat, wouldn't it?

AS FOR HONESTY—A man could not afford to send you a heavy article, agreeing to accept it back, refund money and pay both freights, unless the article was *thoroughly honest*, of *perfect* workmanship and *exceptional* value—*could he?*

The goods illustrated and described in the following pages represent a carefully studied effort to get in each article the very choicest pattern, best value and lowest price. Many of the patterns are “special” and not on the general market, and all of them are of a class above that found in the majority of stores.

MONEY SAVING DON'T READ THIS unless you really have *some* use for money *yourself*. Here's about the way money goes:

Factory cost <i>and freight</i> ,	65 per cent on \$100, this would be	\$65
Retail expenses,	- - - 20 per cent on \$100, this would be	\$20.
Net retail profit,	- - - 15 per cent on \$100, this would be	\$15.
	100	\$100.

Retail expenses mean rent, light, heat, interest on money, clerk hire, bad debts, deterioration, advertising, *all of which you pay*.

The above figures are on *ordinary goods*. For anything of *artistic beauty* add 10 to 25 per cent more, just because the people who like a pretty thing will pay it, rather than take an ugly one. Ask any business man if this is not a conservative estimate and if shipping goods direct from factory will not mean a saving to you of *twenty-five to forty per cent, at the very least* and often fifty to sixty per cent.

TERMS: Are *simplicity* and *liberality* personified and challenge comparison.

TERMS are *cash with order*. *Freight paid* to points east of the Mississippi and north of Tennessee (an equal allowance on points beyond): *no charge for packing or cartage*. Can return (within thirty days) any goods bought from sample *if not like sample*. Can return within thirty days, any goods bought from catalogue, photograph or description if not *absolutely satisfied* that they are *twenty-five to fifty per cent, better value* than you can obtain elsewhere. Or will send goods freight collect with privilege of return within thirty days for any reason or *no reason*. Money cheerfully returned *in full* on receipt of goods. These liberal arrangements are made possible simply because the goods are honest and the prices *unattainable* in any other way.

Photographs of other furniture samples and color plates of carpets, rugs, draperies, etc., will be cheerfully furnished on application. When these are of considerable value they will be sent by express (paid) with bill of value attached and the express agent will be instructed to call for and receipt for them within five days. Your bank or business reference will allow of further liberality in this matter.

NOTE: These terms and prices are absolutely for the benefit of the readers of INSIDE MODERN HOMES. If not an original purchaser of the book, send for it or give the name and address of the owner of this copy as a reference.



No. 100 Sideboard.—This is a beautiful little sideboard of the classic design and careful workmanship that belongs to much higher value. It's right in every particular, and must not be classed as "common" furniture. Highly polished quartered oak. French beveled plate. Top, 44 in. long, 23 in. deep, 5 ft 5 in. high.

Price (freight paid), - - - - - \$19.00



No. 101 Sideboard—This board is one of the best value boards, produced by a house that knows no limit in price, spares no cost that brings added beauty and acknowledges no master in the art of fine furniture building. Note the size— 54 in. long, 25 in. deep, 5 ft. 4 in. high. French beveled plate 18 x 44 in. Beautifully finished. Quartered oak.

Price, freight paid, - - - - - \$40.00
Solid mahogany (like photo), - - - - - 55.00



No. 102 Sideboard Of the same exquisite workmanship, but a larger board with a much larger French plate. No photograph can do justice to a board of this class. Note the cross-graining of the upper drawers and pilasters. Photo is from the mahogany. Size, 59 in. long, 26 in. deep, 5 ft. 9 in. high. Beautifully finished.

Price, freight paid, quarter-sawed oak, - - - - -	\$57 00
Price, freight paid, solid mahogany, - - - - -	73 90



No. 103 Sideboard A long low rambling sideboard, such as are found in the best Colonial houses. I will guarantee that the real board shames its photograph, for with the little wine closets on each side of the center cabinet, its beautiful veneers and mother-of-pearl handles, it defies description. Size, 72 in. long, 28 in. deep and 5 ft. 8 in. high. Beautifully finished, very large French bevel plate.

Price, freight paid, quartered oak (like photo) - - - - -	\$73 00
Price, freight paid, solid mahogany, - - - - -	88 00



No. 104 Buffet Well made, well finished and highly polished, solid quarter-sawed oak, 20 in. deep by 40 in. high. Rope twist legs and beaded drawer front. Has a lower shelf that is a great convenience.

Price, freight paid, - - - - - \$7 50



No. 105 Sideboard This board is \$5 00 cheaper than any other sideboard on the market of its qualifications. It is solid oak, has the French bevel shaped plate, is 45 in. long, 22 in. deep and 6 ft 2 in high. A high gloss finish.

Price, delivered, - - - - - \$12 50



No. 106 Sideboard Richly and heavily carved in solid oak, mostly quarter-sawed, and with high polish. Shaped top and swell drawers. This board is a very good expenditure. French bevel plate. Size, 50 in. long, 22 in. deep, 6 ft. 4 in. high.

Price, freight paid, - - - - - \$17 25



No. 107 Sideboard - Highly polished quarter-sawed oak. *Two* French bevel pattern plates, shaped top and prominent swell to the top drawers. The carving is heavy and the board has a great deal of style and display. Size, 50 in. long, 22 in. deep, 6 ft. 4 in. high. (NOTE - The lower plate, 36 x 20 in., is exceptionally large.)

Price, freight paid, - - - - - \$24 50



No. 108 Sideboard This is made a very "up-to-date" sideboard by the canopy top, which is today *the* thing in heavy effects and makes the piece very imposing. Highly finished quarter-sawed oak, with French bevel pattern plate, 40 x 22. Swell drawers and swell doors, with turnings on the pilasters and carved claw feet. Size, 50 in. long, 25 in. deep, 6 ft. high.

Price, freight paid, - - - - - \$35.75



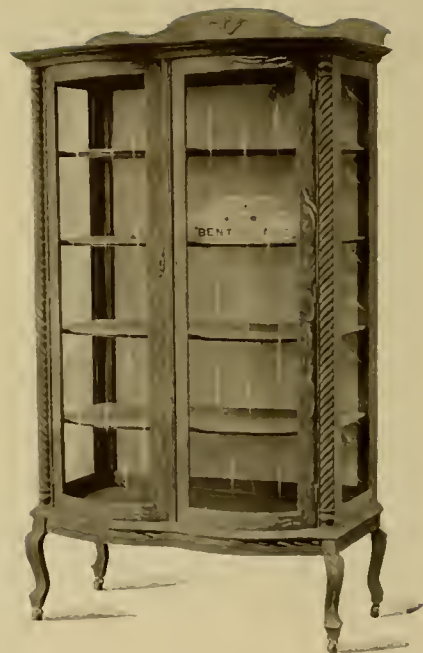
No. 109 Sideboard: This is an immense sideboard with brackets over 3 in. thick and a large, double-door, china-cabinet top. Glass ends to the top and mirrors in the back of the cabinet, as well as a large 48 x 18 in. mirror below. Note the hand-carved lions' heads on the supports, the twist trimmings on the pilasters, and the claw feet. Size, 60 in. long, 26 in. deep, 6 ft. 4 in. high; weight, 400 lbs. Quarter-sawed white oak and highest finish.

Price, freight paid, - - - - - \$75.00



No. 110 China Closet—Highly finished quarter-sawed oak or birch mahogany. Hand carved, veneered back, *round ends*. Best workmanship. Height 67 in., width 30 in.

Price, freight paid, - - - - - \$15 00



No. 111 China Closet—Highly finished quarter-sawed oak or birch mahogany. Best workmanship. Rope twist posts, veneered back, *round doors*. Height 67 inches, width 39 inches.

Price, freight paid, - - - - - \$17 50

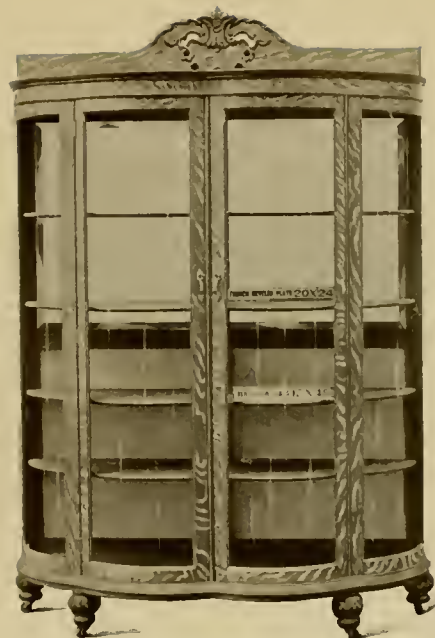


No. 112 China Closet—Highly finished quarter-sawed oak or birch mahogany. Best workmanship. *Round ends and round door*. Veneered back. Height 68 in., width 40 in.

Price, freight paid, - - - - - \$21 00

No. 112¹/₂—Same, but with French bevel mirror in back, like cut

Price, freight paid, - - - - - \$24 00



No. 113 China Closet—Highly finished quarter-sawed oak. Best workmanship. *Round double doors and round ends*. Veneered back. Height 69 in., width 47 in.

Price, freight paid, - \$25 00 Solid mahogany, - \$30 50

No. 113¹/₂—Same as above, but with two French bevel plates in the back, like cut.

Price, freight paid, - \$31 00 Solid mahogany, - \$36 00

These Two Tables go with the First Four Sideboards and are of the same Exquisite Workmanship



No. 114 Extension Table—An artistic table of *classic simplicity*, but of *finest workmanship* and *highest finish*. Top, 48 x 48 in. Prices, freight paid, are:

QUARTERED OAK—8 ft., \$12.50; 10 ft., \$14.50; 12 ft., \$16.50

MAHOGANY—8 ft., \$15.50; 10 ft., \$17.00; 12 ft., \$19.50.

ROUND TOP—For any length, add \$2.00 for oak, \$3.00 for mahogany.



No. 115 Extension Table—A *French cabriole* legged table, with handsome swell *veneered rim*. Finest finish and workmanship and will grace any dining room. Top, 48 x 48 in. Prices, freight paid, are:—

QUARTERED OAK—8 ft., \$22.00; 10 ft., \$24.00; 12 ft., \$26.00.

MAHOGANY—8 ft., \$27.50; 10 ft., \$30.00; 12 ft., \$32.50.

ROUND TOP (54 in. diameter)—\$2.75 extra for oak, \$3.75 for mahogany



No. 115 Extension Table - This table is simply "a wonder" at the price, as it is thoroughly well made and finished and of *solid oak*. Has six 3-in. legs, all rope twist. Top, 42 x 42.

Prices, freight paid, are 6 ft., \$6.00; 8 ft., \$7.50; 10 ft., \$9.00.

No. 116¹/₂ - Same, but with curved stretcher or brace between the legs. Price, \$1.00 higher.

Round top on either table \$2.00 higher.



No. 117 Extension Table - This is another "big value," well made and well finished. Has 4¹/₂-in. legs, twist and fluted. Is solid oak and has a full *quarter-sawn* top and carved rim. Top, 45 x 45 in.

Prices, freight paid, are 6 ft., \$8.00; 8 ft., \$10.00; 10 ft., \$12.00.

No. 117¹/₂ - Same, but with curved stretcher or brace between the legs, \$1.25 higher.

Round top on either table \$2.50 higher.



No. 118 Extension Table — This is the very *best value table ever manufactured*. It has 6-inch legs twist and fluted, carved rim, *solid quarter sawed oak* with beautifully grained top 48x48. Best finish and workmanship.

Prices, freight paid, are 6 ft., \$9 50; 8 ft., \$11 50; 10 ft., \$13 50; 12 ft., \$15 50.

No. 118 1-2 Same, but with heavy curved stretcher, \$1 50 higher; round top, \$2 50 higher.



No. 119 Extension Table This is an extremely heavy *claire foot and stretcher table*. Hand carved feet, bowed rim. Quarter sawed oak, beautifully grained. Highest workmanship and finish. Top 48x48.

Prices, freight paid, are 8 ft., \$15 00; 10 ft., \$17 00; 12 ft., \$19 00; 14 ft., \$21 00.

Round top, \$2 50 higher.



No. 121 Extension Table This is a pedestal table, with very heavy center and four hand carved claw feet branching from it. Quartered oak, highest grade. Top, 48 x 48.

Prices, freight paid, are. 8 ft., \$22.50; 10 ft. \$25.00; 12 ft., \$27.00; 14 ft., \$30.00

Round top (54 inch) \$2.50 higher.

NOTE: This table is particularly adapted to a round top and looks best in the round.

Largest Values

And the furniture that is *really the cheapest* is found *not at the very lowest price* but just at the point where the price will admit of the highest finish, finest workmanship and of best selected quarter-sawed oak, and a good design but without any further unnecessary cost.

Some of the patterns that are JUST AT THIS POINT are the Nos. 100, 101, 106 and 107 Sideboards; Nos. 110 and 112½ China Closets; No. 118 Extension Table; No. 122 Chair (particularly in leather).

Below these the articles are all *good, well made and finished* and carefully selected and guaranteed to be twenty-five to forty per cent. cheaper than you could buy at the stores and also guaranteed to be *the best* in the market even without the reduction.

Above these in the higher priced furniture, the saving is even larger because of the fact that dealers *raise the profit* as they raise the price *and I don't*.



NOTE—Birch mahogany in all cases means birch with the principal parts veneered with mahogany and the whole finished in mahogany color. None but an expert can tell it from solid St. Domingo Mahogany and it is generally sold as such

No. 121 Chair—Well made and with high gloss finish. Best chair of its cost on the market. Can not ship *less* than two chairs. Solid oak, cane seat.

Price, freight paid, - - - - \$1 25



No. 122 Chair—This is absolutely *highest grade* and no price can purchase finer finish or workmanship. Its the *real economy* in chair buying. Box seat, banister back and shaped legs. Solid *quarter-sawed oak* or birch mahogany.

Prices (freight paid) each, are:

DINER—cane seat, \$2.35; leather seat, \$2.90.

ARM CHAIR—cane seat, \$4.50; leather seat, \$5.10.



No. 123 Chair—This is a *low back* diner that has a character of its own. Extra wide back and inset rail. Solid quarter-sawed oak or birch mahogany. Highest grade in every respect.

Prices (freight paid) each, are:

DINER—cane seat, \$2.80; leather seat, \$3.45.

ARM CHAIR—cane seat, \$4.75; leather seat, \$5.55.

No. 124 Chair—This very attractive pattern has narrow uprights *shaped to body form*, which makes it both graceful and comfortable. Highest grade solid quarter-sawed oak or birch mahogany.

Prices (freight paid) are, each:

DINER—cane seat, \$3.00; leather seat, \$3.65.

ARM CHAIR—cane seat, \$5.00; leather seat, \$5.80.



No. 125 Chair—This with its *oval-shaped back, flush-joint roll top* and *delicate carving* is a particularly attractive and pleasing pattern of the highest grade. Solid quarter-sawed oak or birch mahogany. Prices (freight paid) are, each:—

DINER—Cane seat, \$3.35; leather seat, \$4.00.

ARM CHAIR—Cane seat, \$6.00; leather seat, \$7.00.



No. 126 Chair—Connoisseurs have pronounced this *one of the best reproductions* of a celebrated old style ever manufactured. It is made in leather seat only and can be had in either plain or embossed leather, bright red or brown. Highest grade. Quarter-sawed oak only. Prices (freight paid) are, each:—

DINER—\$7.00. ARM CHAIR—\$8.75.

NOTE—Any of these chairs can be had in Flemish finish if desired. Wood seats cost 50 cents more than canes; embossed leather 50 cents more than plain.

DEN FURNITURE—Send for special cuts of anything you want. Turkish chairs, couches, spring mattresses for window seats, etc., at factory prices.

No. 127 Morris Chair—Birch mahogany or oak frame. Price (delivered), in best quality corduroy, \$10.00; in best leather (smooth surface), \$12.50; tufted, \$16.50.

No. 128 Table is simply a suggestion. Cuts of tables on application.

No. 130 Leather Turkish Couch—Best M. B. leather, diamond tufted and very highest quality of workmanship. Best springs made. 6 ft. 3 in. long, 28 in. deep. Price, freight paid, \$29.75.

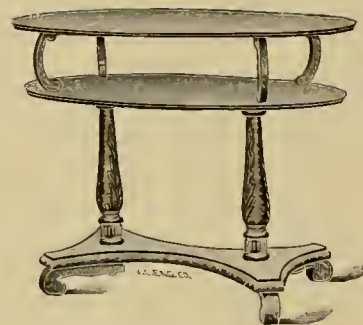
No. 129 Taborette—Any wood, any finish. Price, \$2.00.



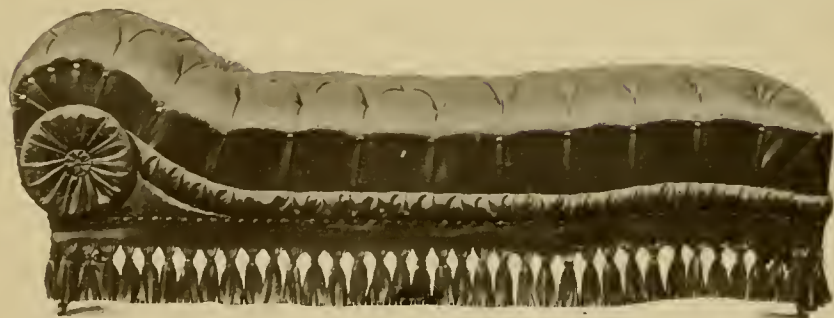
No. 127



No. 129



No. 128



No. 130

OTHER FURNITURE for Hall, Library, Parlor, Reception Room, Bed Room, etc.,—any room—obtained at equally low price.

NOTE.—Grand Rapids is the leading furniture market of the world, here everything in furniture is to be found, and I am in position to obtain wholesale rates. Write for what you want and I will send photos or cuts and prices.

Some things on which you can make a large saving—These are obtainable in all woods and all finishes, from the most massive hand carving down to dainty inlay, goil foil, hand painted work or simply a poem in depth of polish and the beauty of wood nature.

Leather Covered Couches and sleep hollow chairs, also same in all upholsteries.

Chairs of all kinds, in all woods and all finishes from the daintiest reception chair in mother of pearl and gold inlay to the heaviest of hall chairs.

Chamber Suits—In oak, white maple, birch or mahogany, or white enamel.

Brass Beds and Iron Beds brassed trimmed, and odd dressers to go with them.

Sideboards and Buffets from the cheapest up to those that cost a thousand.

Folding Beds, China Closets, Book Cases.

Library Tables, Parlor Tables, Stands, Tabourette, etc.,—every imaginable wood and finish.

Ladies' Desks, office desks and home desks.

Mantels—wood, tile or art brick.

Grandfather's clocks with imported chimes.

SAMPLE FURNITURE—Two exhibitions of furniture are held here each year for the benefit of the furniture merchants. Not only Grand Rapids' houses, but over two hundred and fifty of the best outside firms show a full line of their manufacture by samples, and of course "samples" are the very best. The exhibitions last but a month, and then these samples are sold at a very low price to avoid repacking, etc. I can fill almost any order—from sample furniture—at less than cost to manufacture, but as there is only one piece of each pattern obtainable can do this best if you will trust to my selection. Illustrations of this furniture are not always obtainable, but where I can get them, am willing to send same for your selection, but the orders will of course be provisional on the goods not being sold, in the interval. That this furniture contains unusual bargains is evinced by the fact that the nine or ten large retail furniture stores here make three-fourths of their sales out of town, to people not alone within a radius of a few hundred miles but from Boston, New York, Chicago, San Francisco, and even for export to France, Germany, India, Australia, etc.



No. 1

French Girl Bust,
\$2.00



No. 2

BARVE'S LION OR TIGER (No. 2 and 3)

16 inches in length, each, \$1.50

7 inches in length, each, .75



No. 3



No. 4

VENUS OF MELOS (No. 4)—3 ft. high, \$6.00; 2 ft. high, \$4.00; 1½ ft. high, \$2.00; 1 ft. high, \$1.00; 8 in. high, 50c.

VENUS DE MEDICI—18 in. high, \$2.50.

VENUS AT THE BATH—about 16 in. high, each, \$1.50; both, \$2.75.

DENATELLO'S BOY (bust)—\$1.25.

ROMEO AND JULIET (large busts)—\$2.50.

MERCURY is hard to ship without breaking, but will be packed with greatest care. About 2 ft. high, \$5.00; 10 in. high, \$2.00. (No. 8)

BUSTS OF POETS—Longfellow, Whittier, etc. etc., from 50c. to \$1.00; Paderewski, \$1.50.



No. 5

No. 7

No. 6

CUPIDS "singing or playing on mandolin" single, \$1.25; double, \$2.00.



No. 8

Above prices are for pure white or old marble finish. In fine bronze finish—almost impossible to detect from real bronze—double the prices.

NOTE—There are many pieces like lion's heads, old armor, lance heads, battle axes, etc., that in bronze finish are very decorative to catch up drapery or decorate the den, hall or mantel. Write for anything wanted.

WALL PAPERS—The very latest novelties both in American and English papers—papers that are carried by only two or three of the finest decorating establishments, without their fancy price. The beauty and the vast difference between papers of this kind and the kind generally offered to the public can only be appreciated when seen. Will send samples on application, and statement of in what room to be used. All prices. Saving, about 30 per cent.

BURLAPS—This new wall covering comes this year in colors and patterns never heretofore supposed possible with so simple a material. All know the decorative value and durability of burlaps, and by buying them at wholesale they are now within the reach of all. Price, 15 cents per yard. They are 36 in. wide, and as fine wall paper is only 18 in. wide and contains eight yards to the roll, four yards of burlap are equal to a bolt of paper, making its cost only 60 cents per bolt, at which price no paper can compare with it. Send for samples.

DENIMS—Here again is a material perfectly adapted not only for the wall, but for couch coverings, floor borders, drapery, etc. This year it is produced in Oriental bars and stripes and Turkish patterns of several colors, beside the plain colors and Persian patterns of last year. Price, from 15 to 20 cents per yard; 36 in. wide. Send for samples.

IMITATION DENIMS—A new material that is hard to tell from denim and which is equally as good for wall decorations, although hardly heavy enough for floors. Price, 12½ cents per yard; 36 in. wide. This for a wall covering would be at the rate of 50 cents per bolt.

PILLOWS—For cozy corners, etc. Denim covered, both ends ruffled, good colorings, 50 cents each; 18 in. Best silk covered, down filled, ruffled, 18-in., \$1.60; 22-in., \$3.10; 24-in., \$3.60.

PARQUETRY FLOORS—Send for catalogue of these, with manufacturers' net prices, from which I can save you a considerable percentage.

PARQUETRY STRIPS—Such as are used to make hardwood floors (Plates 42 to 47) usually sell for 80 cents per square yard in quarter-sawed oak. My price is 60 cents, *delivered*. Maple, birch, cherry and mahogany strips in like proportion.

CARPETS—Even if the retail profit on a carpet is only a fair one, the immense expense of carrying them and the loss through remnants, *makes the price to the customer an extravagant one.* The modern way of buying carpets is from sample, for in this way you can obtain many exclusive patterns which only the largest city stores could afford to handle. My selection of carpets has been very carefully made from over 3,000 patterns, that had in the first place received the careful selection of one of the largest and most exclusive wholesale houses in the West. Samples and full directions for measuring the rooms on application. Carpets sewed, ready to lay, at very low prices.

WILTONS—Price, \$1.50 to \$1.75 per yard; a few special patterns, \$2.00. All beautiful patterns.

SAVONNIER'S—Price, \$1.55 per yard. Axminsters in imitation Savonnier's, \$1.25.

AXMINSTERS—Bigelow's at \$1.75, Smith's at \$1.25, and Imperial at \$1.15.

MOQUETTES—95 cents to \$1.05. Only the choicest designs selected.

WILTON VELVETS—85 cents to \$1.25. These are particularly good carpets to wear and contain many choice designs. A full line of the beautiful Royal Wilton velvets at 98 cents per yard.

BODY BRUSSELS—95 cents to \$1.25.

TAPESTRY BRUSSELS—62 to 85 cts. These are good carpets to buy for wear and looks, at little cost; plenty of good patterns.

WINDSOR BRUSSELS—A full line at 75 to 80 cents. These contain beautiful Persian rug patterns and are the acme of wear and beauty for the money.

CORDOVA BRUSSELS—62½ to 65 cents per yard. Fast colors.

TERRY (or Filling)—Price, 75 cents. All wool and 36 in. wide, and comes in artistic shades of plain colors, such as olive, gold, bronze, Nile, brown, mahogany, terra cotta, old rose, light blue, dark blue, maroon, ecru, slate. A lighter weight is made at 65 cents, but is not nearly so durable.

INGRAIN CARPETS—Strictly all wool, 59 to 70 cents. These are the heaviest ingrains made and come in new brussels effects of great beauty; not at all like the old-fashioned ingrains. They contain some good patterns in any color you select.

INGRAIN CARPETS (strictly all-wool filling) from 50 to 60 cents. They wear as well as all wool.

INGRAIN CARPETS (half-wool fillings) from 34 to 45 cents.

INGRAIN CARPETS (cotton chain) from 25 to 32 cents.

HEMP CARPETS from 13 to 30 cents.

STRAW MATTING from 16 to 30 cents.

COCOA MATTING from 19 to 32 cents in 18-in. width; 36-in., double the price; other widths in proportion.

LINOLEUMS from 45 to 85 cents, according to quality; all two yards wide.

RUGS—*Made-up rugs* of any kind at the cost of making and of carpet used: or, *if selection is left to me* so can use remnants. can obtain any size rug, quality from ingrain to Axminster, at 25 to 50 per cent. less.

KENSINGTON ART SQUARES—7½ x 9, \$5.37; 9 x 9, \$6.43; 9 x 10½, \$7.50; 9 x 12, \$8.58. These are all wool and reversible and particularly effective for dining room crumb cloths.

SMYRNA RUGS (direct from the importers)—18 x 34 in., \$1.00; 21 x 45, \$1.40; 26 x 54, \$1.90; 30 x 60, \$2.40; 3 x 6 ft., \$3.30; 4 x 7, \$5.35; 6 x 9, \$12.00; 7½ x 10½, \$18.00; 9 x 12, \$26.00.

NOTE—Jute rugs in imitation Smyrna come about one-third less, but they fade *quickly* and have very little wear. They are generally sold as a cheaper quality of "Smyrna."

A lighter brand of genuine Smyrna rugs comes in sizes 3 x 6 ft. and under, at about 15 per cent. cheaper, but they lack the wearing qualities. An extra heavy brand of Smyrna rugs, seldom seen except in high-priced stores, costs 25 per cent. more, and in thickness, wear and extra softness is worth the price. Prices on larger sizes for the asking.

JACQUARD AXMINSTER RUGS--Good in design and color and very durable. Cost \$30 in 9 x 12-ft. size, others in proportion.

FUR RUGS—China goat skin, 28 x 64 and larger. Gray, \$2.25; white, \$2.35 and \$2.40; black, \$2.75. These are choice, selected skins; seconds sell at about \$2.00, \$2.10, \$2.25.

GENUINE ORIENTAL RUGS—Antiques and importations of the unmatched work of the weavers and dyers of the East. Each rug has its price and there are no duplicates, but I can offer a large saving on these and under suitable bond or reference can send anything for your inspection. Write for information. Prices from \$5.00 to a small fortune.

DRAPERIES (YARD GOODS)—Here is another place where the saving is very large and with samples the buying is easy.

SILK STRIPS for draperies, 50 in. wide and the very cream of the Eastern importations, from \$2.25 to \$3.00 per yard.

TINSEL DRAPERY, 50 in. wide, very decorative and extremely cheap—60 cents per yard.

COTTON STRIPS, artistic colorings and beautiful goods. A full line of colorings at 67 cents; others up to \$1.40.

BAGDAD IMITATION, particularly good for den draperies and couch covers, 50 in. wide, \$1.10 per yard.

SILKOLINE, for sash curtains, 36 in. wide, 12½ and 15 cents per yard.

SATINE RISSE (or Damask), 50 in. wide, all colorings, 32 to 40 cents per yard. This is the cheapest thing imaginable for many purposes, such as couch coverings, etc., as the colorings are all good.

DRAPERIES—Pattern Goods

Note that all prices are per pair; half pair, half price.

Damask Portiere Curtains—These look very much like silk and are made in soft colorings with knotted fringe at top and bottom. They come in stripe, tinsel, empire and panel designs fifty inches wide, three yards long. Price, \$2.60 to \$6.50.

No. 2514 is \$2.75.

Chenille Curtains for portieres: These are made in all colors and have both the weight and softness necessary for good drapery. They run from thirty-six to forty-eight inches wide, nine to nine feet and six inches long. Price, \$5.25 to \$6.50.

Special curtains seventy-two inches wide, eleven feet long, extra heavy fringe \$9.00 to \$11.00. All over designs with borders all around—special designs \$6.00 to \$9.00. All prices freight paid. Half pair is half price. Send for samples of colors, etc. No. 3597 is forty inches wide, three yards long. Per pair, \$3.30.

Bagdad or Negus Curtains—Pattern 2921. An excellent copy of *real Bagdad* and very decorative; fifty inches wide and three yards long in Oriental design of wide stripe, reversable, colors olive, red or tobacco with other colors to harmonize. Per pair, \$4.90.

Pattern 2821, but made in combination colors of tan and green or tan and indigo. The best thing imaginable for couch coverings. Per pair, \$5.40.

Tapestry Curtains—Per pair, \$6.00 to \$12.00. Extra heavy or silk faced portieres \$7.80 per pair,

Art Panels—These are a new importation and are exact reproductions of famous paintings and old tapestries made upon corded canvas. Make beautiful wall panels, or at a soft drapery or mounted. Also for screen panels. Forty-eight inches high, twenty-nine inches wide. Price, only \$3.50, each. Send for colored photographs.



No. 2514.



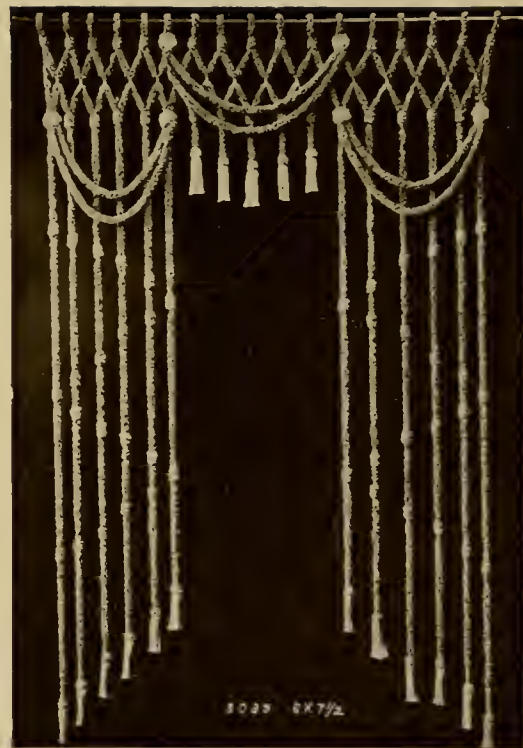
No. 3597.



No. 28001 Price, \$7.00.

Rope Portiers—This line of goods is usually sold at a large profit so I can offer an extra large saving on them. A very good one as low as \$2.00 and from that up to \$8.00, all kinds of designs and all colors. Sample of material and color and cuts showing the make up sent on application.

Art Draperies—A new departure, a great convenience where an experienced draper is not at hand and always a saving of cost. Festooned ready for the pole. Price from \$5.00 to \$9.00. Other goods draped at reasonable prices.



No. 3 E 9 Price, \$4.00.



No. 1 E 5 Nottingham Lace Curtain Per pair, \$1.25 (White).

LACE CURTAINS—Here people are so accustomed to paying large profits that they may doubt the quality of the curtains, but you know the value of some things like dotted muslin, point D'Esprit and fish net lace and the saving there is *less* than on curtains, and if any curtain is not satisfactory, return it.

Embroidered and Figured Muslin—(sash goods.) Twenty-seven inches wide, 15 cents per yard. Thirty inches wide, 18, 20, 22½, 25, 29 and 31 cents per yard.

NOTE.—Pattern No. 155 is 20 cents.

Fish Net Lace—Forty-eight inches wide (ecru) 35 cents. Edging to match, five inches wide, 8 cents.

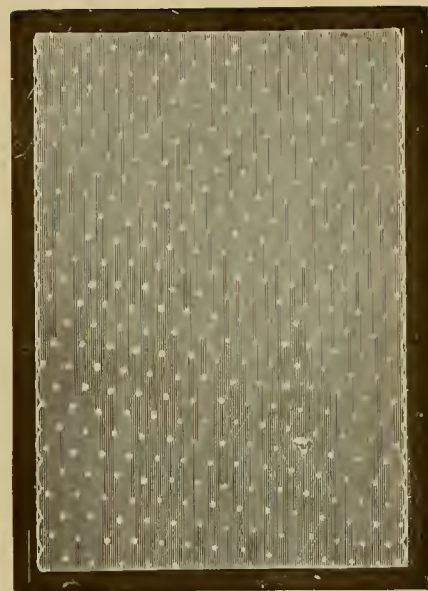
Point D'Esprit Lace Net—Thirty-six inches wide, 24 cents. Forty-eight inches wide, 30 cents. Ruffled edging to match, five inches wide, 16 cents.

Nottingham Lace Curtains—In thirty-two inches widths as low as 50 cents per pair. Full fifty inches widths and three yards long, \$1.25 to \$4.00.

NOTE.—No. 1 E 5, \$1.25 per pair (white).

Some very dainty patterns at \$2.00, \$3.00 and \$4.00.

Swiss Tambour Curtains—These are quite attractive and good quality of curtain, similar in appearance to Brussels net, but cheaper per pair. Fifty inches wide, three and one-half yards long from \$3.25 to \$8.00.



No. 155 Dotted Muslins 20 cents per yard.

IRISH POINT LACE CURTAINS—In white, ecru or ivory. The most durable and popular curtain made. Fifty inches wide, three and one-half yards long, from \$3.00 to \$15.00. Sixty inches wide by four yards long, from \$8.00 to \$20.00.



No. 295 Irish Point Lace Curtain (ecru) \$4.00 per pair.

Brussels Net Cur-
tains—A particularly soft, fine and lacy curtain (white only). Fifty in. by three and one-half yards, \$4.25 to \$12. Some very special patterns, \$8.50 to \$25.



No. 255 Irish Point Lace Curtain (white) \$7.00 per pair.

SOME ARTISTIC DINING ROOMS AND THEIR COST—These rooms will give an idea of what *can* be done when you know how to do it. The expenditure on some of these rooms is so little that it may seem impossible to make them artistic, but the rooms really represent and would cost more money if bought at regular retail prices, and the full value of the specialist's knowledge and study is applied to selecting *the very best materials* and obtaining them at *lowest* prices. So that it is an honest statement to say, equally artistic effects are not ordinarily obtained by *three times the expenditure*. The less expensive rooms are a boon to those who may have hitherto imagined that a beautiful room was unattainable except at a heavy expense. And those who can command the higher priced rooms or special work for their homes, will find the lower range of priced rooms just the thing for summer cottages. Note the little \$32.00 room. Here the expense is at the very lowest ebb, yet in the terry floor covering, with its denim border and the ingrain, solid-color dado, we have color possibilities and durability as great as can be found at any cost and avoid the bad colors and poor drawing of the three to five-cent wall paper, and of cheap, cotton ingrain carpet. The furniture, while simple, is all *good* and clean cut.

For convenience in figuring I have estimated all rooms at 12 ft. square and 10 ft. high above baseboard, and with five openings (doors and windows). If your room comes nearer 9 x 12, deduct 25 per cent. from *cost of floor, wall and ceiling*; for 12 x 15, add 20 per cent.; for 14 x 16, add about 50 per cent.; for 15 x 20, double the price; for 20 x 24, three times the amount.

No. 1-A—Artistic Dining Rooms from \$25 to \$32:

Note—9 x 12 would be only a little over \$25 00.

FLOOR	Solid-color denim center and figured denim border, 16 yards at 15 cents,	- - - - -	\$ 2.40
WALLS AND CEILING	Ingrain paper for dado, 3 rolls at 12 cents and 10 rolls of 7-cent paper for walls and ceiling,	- - - - -	1.06
HANGING PAPER	— 13 rolls at 10 cents,	- - - - -	1.30
CURTAINS	One pair No. 1EA Nottingham,	- - - - -	1 25
FURNITURE	No. 104 Buffet, \$7 50; No. 116 Extension Table (6 ft.), \$6.00	- - - - -	13.50
	Six No. 121 Chairs at \$1 25,	- - - - -	7 50

\$27.01

No. 1-B—Same as No. 1-A, but with Ingrain Art

Square floor center, - - - - - \$31.50

No. 1-C—Same, but with Terry (filling) floor center, \$32.40

No. 1-D—For No. 116 Ex. Table 8 ft. long instead of 6 ft., add \$1.50 to any of these.

No. 2-A—Artistic Dining Rooms from \$40 to 50:

FLOOR—Terry Center, nine yards at 75 cents and five yards figured denim border at 10 cents,	- - - - -	\$ 7.65
WALLS, CEILING AND HANGING—Same as 1A,	- - - - -	2.36
CURTAINS—Two pair dotted muslin at \$1.40,	- - - - -	2.80
FURNITURE—No. 116 Ex. (8 ft.) \$7.50; No. 105 Sideboard \$12.50,	20.00	
CHAIRS—Six No. 121 at \$1.25,	- - - - -	7.50
		<hr/> \$40.31

No. 2-B—Add one pair Damask Portiere Curtains (No. 2514) makes, - - - - - \$43.06

No. 2-C—Same as 2-A but No. 106 Sideboard instead 105, - - - - - \$45.06

No. 2-D—106 Sideboard and 117 table (8 ft.), - \$47.56

No. 3-A—Artistic Dining Rooms from \$55 to 60:

FLOOR—Walls, CEILING AND CURTAINS—Same as 2-A,	- - - - -	\$12.70
One pair Damask Portiere Curtains,	- - - - -	2.75
No. 106 Sideboard,	- - - - -	17.25
No. 117 Ex. Table (8 ft.),	- - - - -	10.00
Six No. 122 Diners (cane seat) at \$2.35,	- - - - -	14.10
		<hr/> \$56.80

Note—If windows are not very wide, can use one pair Swiss Tambour or Irish Point Lace Curtains instead of two pair Nottingham—would add practically nothing to the cost and the patterns are richer.

No. 3-B—Two pair Swiss Tambour Curtains at \$3.00 each, makes, - - - - - \$60.00

Note—\$37.00 spent on the walls, ceilings, floors, curtains and drapery, *if spent right*, will make each of these very attractive and out of the ordinary and this figure will be used as a lump sum for the next few rooms. It includes:

FLOORS—Hardwood Border, \$5.00, Windsor Brussels Rug, \$12.00	- - - - -	\$17.00
WALLS AND CEILING—Denim or Burlap Dado; 25 to 50 cent wall paper (according to width); 15 cents per roll for hanging it,	- - - - -	12.00
CURTAINS—One pair Bagdad or Negus Portier Curtains,	- - - - -	4.00
One pair Irish Point Lace or two pair Nottingham Lace Curtains,	- - - - -	4.00

No. 4-A—Purely Artistic Dining Rooms from \$60 to \$70:

FLOOR, WALLS, CEILING AND CURTAINS—Like No. 2-A,	- - - - -	\$12.70
One pair Bagdad or Negus Portier Curtains,	- - - - -	4.90
No. 100 Sideboard,	- - - - -	10.00
No. 116 Ex. Table, 10 ft., <i>Round Top</i> ,	- - - - -	11.00
Six No. 122 Diners (cane seat),	- - - - -	14.10
		<hr/> \$61.70

No. 4-B—Leather instead of cane seat chairs, - \$65.00

No. 4-C—Hardwood Floor Border instead of denim would make No. 4-B cost, - - - - - \$69.20

No. 4-D—Same as 4-C, but with No. 114 Ex. Table (10 ft.), - - - - - \$72.70

Note—No. 11 China Closet will add \$15.00 to any of these prices.

No. 5-A—Artistic Dining Rooms from \$70 to \$80:

FLOOR—Hardwood Border,	- - - - -	\$ 5.00
WINDSOR BRUSSELS RUG,	- - - - -	12.00
WALLS CEILING AND CURTAINS—Same as 2-A,	- - - - -	5.16
One pair Chenille Curtains (No. 3597),	- - - - -	3.30
No. 106 Sideboard,	- - - - -	17.25
No. 118 Ex. Table (10 ft.),	- - - - -	13.50
Six No. 122 Diners (cane seat),	- - - - -	14.10
		<hr/> \$70.31

No. 5-B—No. 107 Sideboard instead of No. 106, - \$76.25

No. 5-C—Same as No. 15-B, but with two Arm Chairs, \$78.40

No. 5-D—Same as 5-C, but all chairs Leather Seats; \$81.70

No. 6-A—Artistic Dining Rooms from \$90 to \$115;

FLOORS, WALLS, CEILINGS, CURTAINS AND DRAPERY,	-	\$37.00
No. 107 Sideboard,	- - - - -	24 50
No. 118 Ex. Table 10 ft.	- - - - -	13 50
Six No. 122 Diners (Leather),	- - - - -	17 40

\$92.40**No. 6-B—Same as 6-A, but with two Arm Chairs, - \$96.80****No. 6-C—Same as 6-B, but round top table, - \$99.30****No. 6-D—Same with No. 110 China Closet, - - \$114.30****No. 7-A—Purely Artistic Dining Rooms from \$120 to \$140:**

FLOORS, WALLS, CEILING, CURTAINS AND DRAPERY,	- -	\$37.00
No. 101 Sideboard (oak),	- - - - -	40 00
No. 114 Ex. Table (oak), 10 ft (round),	- - - - -	16 50
No. 123 Chairs, two Arm and four Diners, leather seats,	-	24 90

\$118.40**No. 7-B—Same as 7-A, but with No. 110 China Closet added, - - - - - \$133.40****No. 7-C—Same as 7-A, but all in mahogany, - - \$136.90****No. 8-A—Artistic Dining Rooms from \$130 to \$150:**

FLOOR, WALLS, CEILING, CURTAINS AND DRAPERY,	-	\$37.00
No. 108 Sideboard,	- - - - -	35 75
No. 119 Ex. Table (10 ft.),	- - - - -	17 00
No. 124 Chairs (leather seat), two Arm and four Diners,	-	26 20
No. 111 China Closet,	- - - - -	17 50

\$133.45**No. 8-B—Same as 8-A, but with first quality Smyrna****Rug, - - - - - \$140.45****No. 8-C—Same as 8-B, but with all hardwood floor, \$151.00****No. 9-A—Purely Artistic Dining Rooms from \$160 to \$200:**

FLOORS, WALLS, CEILING, CURTAINS AND DRAPERY,	-	\$50.00
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Note.—Includes allowance for Smyrna Rug.

No. 102 Sideboard, oak,	- - - - -	57 00
No. 115 Ex. Table (12 ft.),	- - - - -	26 00
No. 125 Chairs, two Arm and four Diners, leather seat,	-	30 00

\$163.00**No. 9-B—Same, with 112½ China Closet, - \$187.00****No. 9-C—Same as 9-A, but in mahogany, - - \$185.50****No. 9-D—Same as 9-B, but in mahogany, - \$209.50**

Note.—An \$80.00 allowance for walls, floors, ceiling and draperies will allow for hardwood floors covered with a fine Smyrna Rug, high wood paneled dado. Upper walls and ceiling covered with denim and hurlap.

No. 10-A—Artistic Dining Rooms from \$230.00 to \$265.00:

FLOORS, WALLS, CEILING, CURTAINS, ETC.,	- - -	\$80 00
No. 109 Sideboard,	- - - - -	75 00
No. 120 Ex. Table (14 ft. round),	- - - - -	32 50
No. 125 Chairs, two Arm and eight Diners (leather seats)	-	46 00

\$233.50**No. 10-B Same, with No. 113½ China Closet, - \$264.50**

No. 11-A—Purely Artistic Dining Rooms from \$260 to \$325:

FLOORS, WALLS, CEILINGS, CURTAINS, ETC.	\$80.00
No. 103 Sideboard, oak.	73.00
No. 115 Ex. Table (12 ft. round) oak.	28.75
No. 125 Chairs (two Arm and eight Diners, leather)	46.00

\$267.75

No. 11-B—With No. 113½ China Closet. \$298.75

No. 11-C—Same as 11-A, but in mahogany. \$290.25

No. 11-D—Same as 11-B, but in mahogany. \$326.25

No. 12-A—Artistic Dining Rooms from \$325 to \$500:

FLOORS, WALLS, CEILINGS, CURTAINS AND DRAPERIES.	\$100.00
No. 103 Sideboard (mahogany).	88.00
No. 115 Ex. Table (14 ft. round) mahogany.	38.75
No. 113½ China Closet, mahogany.	30.00
No. 126 Chairs, two Arms and eight Diners.	73.50

\$336.25

No. 12-B—If this 12-A room is 20x24 it would figure up

about \$450; with Iran Rug. \$500.00

ABOUT EQUALITY A little, old-fashioned parlor with the home-made rag carpet, spotless muslin curtains and wicker bottom chairs may be charming in its sweet air of homelikeness, but suppose you bring into such a room a

***** beautiful gilt chair of the Louis XV. Would it *improve the room*, think you, or would it not make the room look bare and poverty stricken and be a nasty slap in the face to all its honest poverty and patient endeavor? And would not the room in its turn make the chair look gaudy and frivolous, a thing of no earthly use? As it is with great contrasts of value, so it is with lesser ones, only in less degree. *Quality* in furnishings must be on a basis of *equality* of value. Don't put an Axminster rug under a \$6.00 table, nor yet a \$1.25 chair with velvet curtains. The rooms described are arranged with a view to this equality, and *by it*, and by the *color possibilities* in the materials and the *high grade* of the furniture, each one of them can be made a *beautiful* and *artistic* room. It would not *add to*, but *spoil* the \$50.00 room to place in it the sideboard in the \$200.00 room, and vice versa.

FURNISHING Few people have an idea of what their rooms cost *complete*, for the reason that the furnishing has been done **PIECE BY PIECE**, piecemeal. An accounting of the cost of each item in a room will show that it has cost about double as ********* much as one would have estimated. This furnishing piece by piece has one great advantage, in that it often allows of better furnishing than could be afforded at one time. The only drawback is lack of uniformity, and to obviate this and to encourage *good* furnishing, I keep an exact record of furnishings placed in a room or home, and all about it, so that if you write to me six months, a year, two years afterwards, I can open this book at your name and know *what* to send. The importance of this can not be overrated, for it means you can take two or three years to furnish your house and yet do it *right* in the end.

PERSONAL CORRESPONDENCE is Solicited, and your letters will be answered with my best personal suggestions, advice and information. This is *free* to all *original purchasers* of "*Inside Modern Homes.*" All others must either enclose fifty cents for answer or else send \$1.00 for a copy of this book and its privileges.

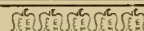
Trusting for an early opportunity to please you, I am

Cordially yours,

A. LINN MURRAY, Grand Rapids, Mich.



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*NOTE—Read "Largest Values," page 70.

